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DOCTOR WHO MAGAZINE

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RICHARD FRANKLIN

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THIS ISSUE

RICHARD FRANKLIN RECALLS UNIT 26

Back together again, for the first time on stage! The United Nations Intelligence Taskforce are in action once more in *Recall UNIT: The Great T-Bag Mystery*. The play, written and directed by Richard Franklin (see interview on page 35), was performed at the Edinburgh Festival this year. *Recall UNIT* stars old *Doctor Who* favourites Franklin (Captain Yates) and John Levene (Sergeant Benton) and also features Nicholas Courtney as the Voice of the Brigadier. **Doctor Who Magazine** presents an in-depth feature on the production of the play.

December 1984 issue
Number 95

Editor:
Alan McKenzie

Assistant Editor:
Roger P. Birchall

Designer:
Jane Hindmarsh

Feature Writers:
Gary Russell
Richard Marson

Archivist:
Jeremy Bentham

Production:
Tim Hampson

Advertising:
Sally Benson

Publisher:
Stan Lee

Adviser:
John Nathan-Turner

FROM THE ARCHIVES 15

This month we enter *The Caves of Androzani*, the popular story from last season, which featured the last appearance of Peter Davison as the fifth incarnation of the Doctor.

DOCTOR WHO INTERVIEWS 20 & 35

Doctor Who Magazine talks to Terrance Dicks, popular *Doctor Who* script writer and author of many Target novelisations, about his long involvement with the show. We also present an interview with Richard Franklin (alias Captain Mike Yates of UNIT) who discusses his time on *Doctor Who* and his work as director/writer/actor of *Recall UNIT: The Great T-Bag Mystery* (see page 26).

Doctor Who Letters 4
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COMIC STRIP 7

Starting this issue, a brand new comic strip adventure. The story features the return (by popular demand) of the amazing Dr Asimoff, famous science fiction author and champion of endangered wildlife. In this latest adventure, written by Steve Parkhouse and drawn by John Ridgway, Asimoff is campaigning to save a rare galactic species hunted mercilessly for the valuable raw materials their bodies provide. On his way to a vital conference of the "Save the Zyglot" campaign Asimoff runs into the Doctor and his penguin companion Frobisher.

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SATISFIED READER

I just had to write to you after issue 93, I just can't contain my excitement for your updated, more colourful **Doctor Who Magazine**.

It's just gone from strength to strength recently, not just because of the extra colour pages – the whole thing is so fresh and alive, with great articles and some fantastic photos and interviews. Tom Baker was excellent in 92 and 93's interview with Ian Marter was also terrific.

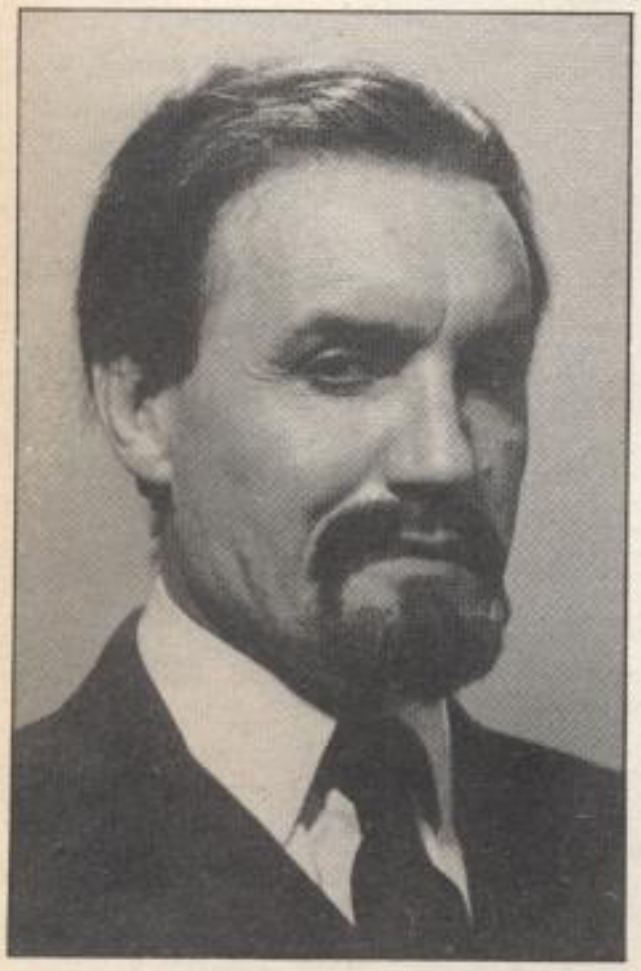
The comic strip has also stayed at the high level when Mick Austin was on the strip-some of his best work ever I thought – the character and appearance of the 6th doctor are very well done, considering the artist only has a limited amount of screen appearances from Colin Baker to work from – lovely stuff, keep it up.

The poster in 93 was excellent, as was the cover, I for one wouldn't mind seeing the Zygon's make a return visit to *Doctor Who* during Colin Baker's era. To me they are one of the less obvious 'Actor in a suit trying to look alien' type of *Who* monster.

I was surprised that *Resurrection of the Daleks* came top in your *Season Survey*. For me there was only one really excellent tale from season 21 and that was *Caves of Androzani* – if only they hadn't had the pathetic Magma creature lurking around.

Before I close this letter I'd like to offer my congratulations on, firstly, 5 years of the Marvel *Doctor Who* comic/magazine as of 17th October, 1984 and also on the remarkable fact that you have now published 50 Monthly issues of the world's greatest TV Stars magazine – like I said at the beginning of this note, the way things are going with this mag, the next 5 years are sure worth waiting for. Keep up the ace work – nobody does it better...

Richard Thomas,
Adlington,
Cheshire.



MASTER OF THE HOUSE

On watching a recently repeated episode of *Upstairs, Downstairs* I was surprised and delighted by the inclusion of Antony Ainley in the cast, portraying an up and coming politician, Lord Charles Gilmore

DOCTOR WHO LETTERS

Send all your letters to:
Doctor Who Magazine,
23 Redan Place,
Queensway,
London W2 4SA.

who had become involved in a local scandal involving a colleague's wife. During the last scene he appeared (before walking away into the proverbial sunset) I must admit to have been rather taken aback when Mr Ainley delivered the line, "Remember this, I shall always be my own master..." Spooky eh? Considering the fact that it was made around 10 years ago!

Nicholas Randell,
East Harling,
Norfolk.

MASTER DOCTOR

I have read with interest the letters, and listened eagerly, to the conversations, between fellow 'Whovians' about the possible family relationship of the Doctor and the Master. More often than not the conversations are to whether the Master is the Doctor's brother or not. I say that he is not. I say that he is his son. To the casual reader that statement may seem rather rash, and, yes, it is based mainly on shakey sources, but, nevertheless, it is my theory. I will explain...

I first began to form this theory when I heard of William Hartnell's suggestion in the early days of the programme, to have a spin off called *Son of Doctor Who* which would feature the evil son of the Doctor, who would travel in time and space doing evil instead of good. Sounds rather like the Master doesn't it? OK, I thought, coincidence. I then read *Tomb of the Cybermen* by Gerry Davis. I found on page 112, a statement by the Doctor that got me thinking. Victoria questions the Doctor about his family. The Doctor replies: "I have to really want to bring them back in front of my eyes – the rest of the time they sleep in my mind and I forget."

Why would he have obviously painful feelings, unless one of them had been a 'black sheep'? Why his son? Because it accounts for the Susan mystery.

Recently, in *Planet of Fire*, the Master's final call of "Won't you even show mercy on your own..." cleared the point forever in my mind. I would like to know what other fans think.

Steve Hopper,
Clive Vale,
East Sussex.

THE SCISSORTATION

The video of the *Brain of Morbius* has been attacked by the Doctor's greatest enemy, who we last saw in the *Genescissors of the Daleks*. Do we mean the Daleks? Or Davros? No, we mean that plague that has the effect on a story of warping approximately two episodes into the mysterious Time Vortex known only as the BBC dustbin. Yes the Scissors ARE BACK!

Once again we hear that terrifying cry of "DE-GEN-ER-ATE".

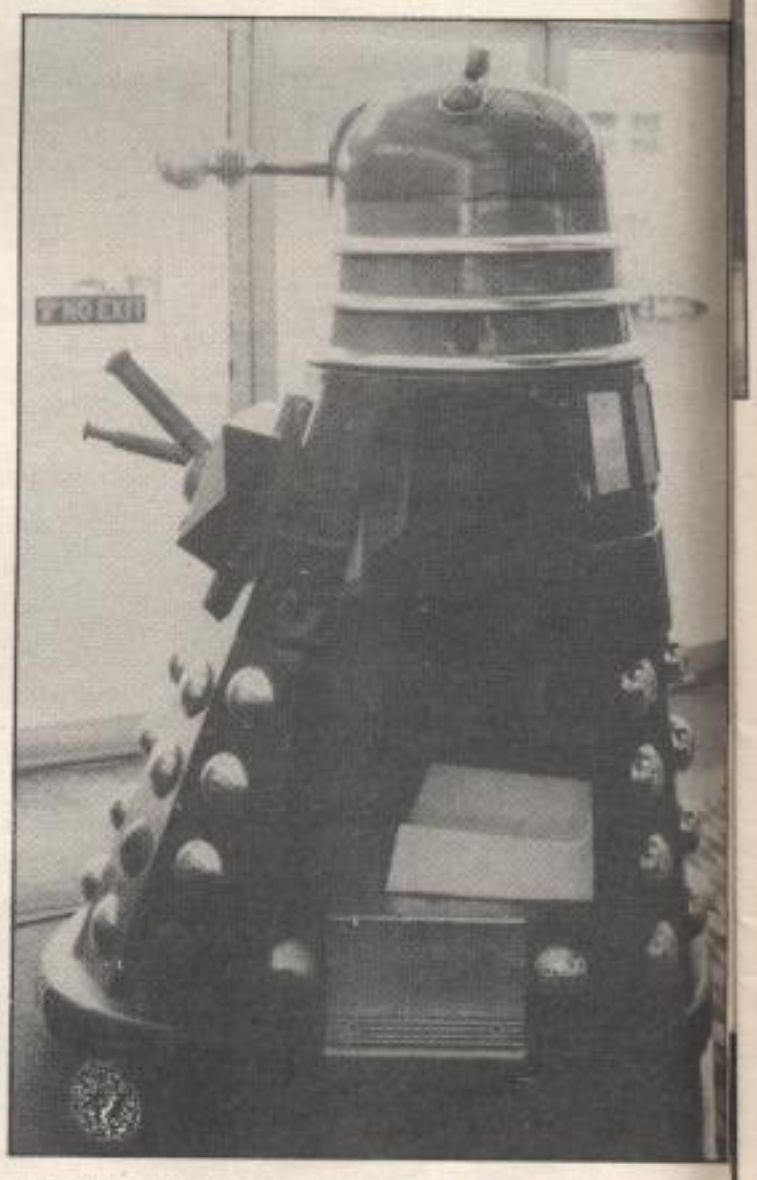
Will the Doctor be able to track down the Scissors before they strike again? Or will the Doctor be captured by his foe and then meet a fate worse than death-to be erased from the tape!

What is the Scissors next aim? *The Scissorites? The Massascissors? The Ambascissors of Death?* Or even *The Lescissor Hive?*

Tune in next week for another thrilling episode – unless the Scissors get there first!

Alasdair Non.

Cutting words indeed, Alasdair.



HOLIDAY OF THE DALEKS

Here is a photo of a Dalek Ride on the Colwyn Bay Pier in Wales. You put 10p in the slot, sit inside the Dalek and then the whole machine spins round, with the lights flashing. So now you know what is inside a Dalek!

Ray Brooking,
Bath,
Avon.

We believe your picture illustrates the sporty open-sided Dalek model. Its occupant was probably on holiday in Colwyn Bay at the time, and we would imagine it was just renting its shell out at 10p a ride to make some extra summer pocket money.

KATY'S NEW CEREAL

I would just like to say that ever since I bought issue no 83 your magazine has just kept on improving. The interviews are terrific and so are the *On Target*

book reviews. Believe it or not Katy Manning has done an advertisement for Cornflakes which is being shown in Australia. Could you do an Archives on either of the Auton stories and keep the good work up.

Stephen Walker,
Kelmscott,
Western Australia.

There is an Archives feature on Terror of the Autons *in this year's* ***Doctor Who Winter Special*** *(on sale from 22nd November, 1984).*

THE MASTER REVEALED!

The answer to the anagram in issue 93 is in fact THE TIMELORD ON SARN, which of course refers to the Master in the *Planet of Fire* story. As most people will know, the hint of "James Stoker" is itself an anagram of "Master's Joke".

Paddy Seward,
Cleethorpes,
South Humberside.

Well done, Paddy! You were the first reader to write in with the answer to "Mr Stoker's" anagram. If you let us know your full address we will send you one of our special ***Doctor Who Magazine*** *prizes for your efforts.*

THE DOCTOR WHO ALPHABET

A is for Axons, their skin like gold,
B is for Benton, a sergeant so bold,
C is for Cybermen, metallic masters of fear,
D is for Daleks, to supremacy so near,
E is for Earth, so many invasions it boasts,
F is for Fang Rock, where are said to be ghosts,
G is for Gallifrey, the centre of all things,
H is for Harold, the Doctor met this king,
I is for Invasions, many have been seen,
J is for Jagaroths, monsters in green,
K is for K9, a dog that excelled,
L is for Logopolis, Tom Baker's farewell,
M is for Matrix, the Gallifreyan crown,
N is for Nero, who burnt all Rome down,
O is for Omega, on who anti-matter took its toll,
P is for Panopticon, the hall above the hole,
Q is for Quarks, keep out of their way,
R is for Rassilon, hero of Gallifrey,
S is for Sontarans, an old war-like race,
T is for Time Lords, who control Time and space,
U is for U.N.I.T., with Benton and Jo Grant,
V is for Virus, often held in deadly plants,
W is for Wotan, the computer in the tower,
X is for Xanxia, whole planets she devoured,
Y is for Yeti, controlled by a sphere,
Z is for Zygons, who filled Loch Ness with fear.

Neil Hallows, (age 13½),
Burwell,
Cambs.

Far left: ***The sinister master from*** **Planet of Fire. Left:** ***A Dalek at the seaside.*** **Above:** ***The Doctor and Peri perform their famous ventriloquism act on the*** **Planet of Fire.**

DOCTOR WHO? by Tim Quinn & Dicky Howett

The Annual Galifreyan Doctor Who Con....
SO TELL ME, DOCTORS, WHO IS THE MOST EVIL FOE YOU'VE ENCOUNTERED OVER THE YEARS?
THE MOVIE DOCTOR!
HIM! THE SCARECROW!
HIM! THE SCARECROW!
MARY WHITEHOUSE!
ADRIC!
MY COSTUME DESIGNER!
ROBERTA TOVEY!
DICKY HOWETT

GALLIFREY GUARDIAN

MORE MINIATURES

Further to our report a couple of months ago the latest in the series of metal figurines from Fine Art Castings is a Dalek, which is out now.

The company are also considering producing a range of models at 40mm high and a series of pewter busts of each of the Doctors at 45mm. The whole project seems to be taking shape very well and looks as if it will be around for a very long time.

CONVENTION NEWS

Two *Doctor Who* conventions are due to be held in different parts of England later this year.

November 10th sees a joint effort by the Merseyside Local Group of *Doctor Who* fans and the Merseyside Science Fiction Media Group to produce a convention to celebrate the show's 21st birthday. There will be guest panels, costume and model displays, forums, a raffle in aid of charity and a buffet and disco. For more details write to Graeme Wood, one of the organisers, at 48, Western Avenue, Speke, Liverpool L24 3UR. In another part of the country on December 9th a similar convention will be held in Southampton. For details of that event write to William Baggs, 3 Douglas Crescent, Bitterne, Southampton, Hampshire.

TWO DOCTORS UPDATE

Director Peter Moffatt, his cast and crew have now returned from Spain where filming took place in temperatures of over 100 degrees, in and around the town of Seville. Peter says he is delighted with the film rushes and says the three studio recording sessions will be completed by the end of September. So, as you're reading this sometime in early November, work should be complete — barring any unforseen circumstances, of course.

TARGET NEWS

***The Twin Dilemma* by Eric Saward has been temporarily shelved from W H Allen's provisional list for early next year and in its place January will see the publication in hardback, for the first time, of *The Abominable Snowmen* and *The Crusaders*.**

The latter has been published in hard cover by another publisher. In paperback will be *Frontios*. February has *The Awakening* (Pringle) in hardback and *Planet of Fire* (Grimwade) in paperback. March has *The Mind of Evil* (Dicks) in hard cover and *Caves of Androzani* (Dicks) in soft. In hardback in April is *The Invasion* (Marter) and the paperback is *Marco Polo* (Lucarroti), then in May we get *The Myth Makers* (Cotton) in hardback and, at long last, a paperback reprint of *The Doctor Who Monster Book*. Finally, June's hardback is *The Krotons* (Dicks) and in paperback *The Awakening* (Pringle). Thanks as always to Christine Donougher for her help and assistance, in compiling this list.

QUOTE OF THE MONTH

This month's comes from Anthony Ruane of Harwich in Essex. It goes as follows: "Well of course I'm alright. But suppose I wasn't alright? This thing makes me feel in such a way that I'd be very worried if I felt like that about somebody else feeling like this about that. Do you understand?" Last month's quote came from *Destiny of the Daleks*, spoken by the Doctor (Tom Baker).

FIGURINES

Many readers have written in requesting more details of how to obtain the *Doctor Who* figurines mentioned in issue 93.

We would like to point out that the models of the Master, made by Susan Moore, are not on the market just yet, but should be available very soon.

PRODUCTION NEWS

With filming now complete on *Attack of the Cybermen*, *Vengeance on Varos* and *The Two Doctors*, the production team went off on holiday for a couple of weeks.

As you read this, work ought to have started on *Mark of The Rani*, directed by Sarah Hellings and written by Pip and Jane Baker. This story will be transmitted third next year, having swapped with the three part *Two Doctors* which will now go out fourth. The guest cast includes Anthony Ainley as The Master and Kate O'Hara as the Rani. A substantial amount of the story will be shot on film, not in the studio. Story five, directed by old-hand Pennant Roberts starts pre-production later this month and is written by another newcomer to *Doctor Who*, Glen McCoy who has penned a story in two parts with the intriguing title of *Timelash*.

COLONIAL COMEBACK

The good news is that six episodes of early *Doctor Who* have been returned to the archives at the BBC and are now in the capable hands of BBC man-at-the-top Steve Bryant. The episodes concerned are three from the William Hartnell era: episodes 1,3 and 4 of *The Time Meddler* and 1,2 and 4 of *The War Machines*. Now, if you take

a look back at our list of the archives from our 1981 Winter Special (if you're lucky enough to possess one) you will see that the BBC already have in their vaults the respective second episodes which now means that they have another two complete stories! The episodes have been returned, would you belive, from Nigeria, after four months of extensive research by fan Ian Levene, with help from the authorities of Nigerian State Television Service.

KENILWORTH REPORT

Thanks to readers Stephen Payne and John Ainsworth for the following information about the Kenilworth *Doctor Who* event this past August Bank Holiday. Throughout the three days the weather was perfect, and thousands of fans flocked to see some of the show's stars who were slated to appear at the Town and Country Festival. Sadly not all of them could make it, but those who did obviously enjoyed themselves. On Saturday the 25th current Doctor Colin Baker was present along with the lovely Elisabeth Sladen who was the recipient of a beautiful photograph of herself, specially framed and tinted which the work of a young fan whom Lis then proceeded to wave at every time she spotted him amongst the crowds. On Sunday Colin returned — surrounded by cat badges — and was joined by the popular Janet Fielding, whilst on Monday it was the turn of ex-Doctor Jon Pertwee and series producer John Nathan-Turner. A white jeep ferried the stars around the ground as they talked to fans, signed autographs and posed for photographs, and a *Doctor Who* tent sold merchandising to the eager crowds. The Whomobile put in a guest appearance too and on all three days a fancy dress competition was held with the judges being the visiting stars. All in all, a great success.

DOCTOR WHO

POLLY THE GLOT

PART 1

THIS IS TERMINAL L.X. 116/R.M... THE CROSSROADS OF AN ENTIRE GALAXY. INCOMING SHUTTLES DOCK HERE, BRINGING PASSENGERS IN FROM THE BIG, DEEP-SPACE LINERS MOORED BEYOND THE PLANETS...
FOR SOME LONG-FORGOTTEN REASON, THE TERMINAL WAS KNOWN AS "GALENA"...

Script: Steve Parkhouse Art: John Ridgway Editor: Alan McKenzie

...AND SHE WAS THE CENTRE OF THE UNIVERSE FOR THOUSANDS UPON THOUSANDS OF TRAV-ELLERS, NOT TO MENTION THE VAGABONDS AND SHUTTLE-SPOTTERS ... AND A HOST OF EMPLOYEES ...

ALL OF WHOM CONTRIVED TO BLOCK THE PASSAGE OF A VERY IMPORTANT TRAVELLER ...

... DR. IVAN ASIMOFF...

MAY I ... I SAY MAY I GET *PAST*, PLEASE? OH, DEAR ... I SAY MAY I *GET PAST?*

SOME OF US HAVE *IMPORTANT* THINGS TO DO, YOU KNOW!

DR. IVAN ASIMOFF ... ADVENTURER, SCIENTIST, MILD AND BITTER BY TURNS ... WIT, RACONTEUR AND VAGABOND AT HEART ...

OH, MY WORD!

AUTHORITY ON THE LIFE-CYCLE OF THE SIGMAN SAND-WORM ... AND WHAT'S MORE, AN INVINCIBLE ALLY.

IT'S A TARDIS!* IT'S *THE* TARDIS!

*THE DOCTORS MET IN *DR. WHO MONTHLY 56* —ED.

DOCTOR!

AAGHH!

CLONK!

AH, WELL... TIME TO LOOK AROUND FOR FOOD I THINK...

DOCTOR!

OOF!

I'M SO SORRY! I THOUGHT YOU WERE SOMEBODY ELSE!

THAT'S STRANGE, SO DID I.

IN FACT... I AM SOMEBODY ELSE!

YOU SEE, I COULD HAVE SWORN THIS WAS A TARDIS... THE TARDIS! THE ONLY ONE I'VE EVER SEEN, ANYWAY!

AND I WAS HOPING THE DOCTOR WOULD BE HERE.

HE IS. HE'S INSIDE.

POLICE

NO HE ISN'T. HE'S COMING OUT.

WELL, WELL ... DOCTOR ASIMOFF, HOW WONDERFUL TO SEE YOU!

I'M AFRAID I HAVEN'T HAD THE PLEASURE, SIR.

OF COURSE. PLEASE FORGIVE ME.

YOU SEE, I'VE... CHANGED MY APPEARANCE SINCE WE LAST MET. SEVERAL TIMES IN FACT.

AN UNFORTUNATE NECESSITY...

YOU MEAN, YOU'RE SOMEBODY ELSE, TOO?

OH, DOCTOR! WHAT AN OPPORTUNE MOMENT TO MEET YOU! YOU'RE **JUST** THE MAN WE NEED!

AAAH.

I BELONG TO AN ORGANISATION THAT DESPERATELY NEEDS HELP. THE KIND OF HELP A MAN OF YOUR CALIBRE CAN OFFER!

OH, MY GOODNESS! LOOK AT THE TIME!

MY SHUTTLE LEAVES AT ANY MINUTE!

I MUST BE OFF! YOU'LL FIND WHERE TO REACH ME ON THE CARD! PLEASE, DOCTOR ... YOU'RE OUR ONLY HOPE!

THE 'SAVE THE ZYGLOT' TRUST : ANNUAL CONFERENCE, A.E. 2120 ... 30000041 W. RIDGE BLVD. MERIDIAN CITY PL. NESTOR

CO: ORD 5000. 414. 3564.

WHAT ARE WE GOING TO DO, DOCTOR? HE LOOKED PRETTY WORRIED.

I DON'T KNOW YET...

I CAME HERE LOOKING FOR SOMEWHERE BUSY. WE'VE BEEN TO THE EDGE OF THE WORLD, NOW WE'RE AT THE CENTRE.

THE CENTRE OF A GALAXY! MILLIONS UPON MILLIONS OF STARS ... THOUSANDS OF INHABITED PLANETS ...

AND WE HAVE AN APPOINTMENT ON ONE OF THEM WITH THE TREASURER OF THE 'SAVE THE ZYGLOT' TRUST...

DOCTOR IVAN ASIMOFF.

CONTINUED ON PAGE 31.

MATRIX
Data bank

Thank you to everyone who wrote in with the solution as to why the first Doctor knew that the fifth was the lastest reincarnation in *The Five Doctors*. It was, of course, because the Davison incarnation was in the TARDIS, while the other four had been scooped up by Borusa.

TITLE, TITLE

A question now from Simon Robinson who asks about changing title sequences and the stories when a new sequence was first aired. Obviously the first sequence started with the very first episode, *An Unearthly Child*, and went right through to *The Macra Terror*. Appropriately enough, *The Faceless Ones* saw the new sequence featuring, for the first time, the Doctor's face – this being Patrick Troughton. When Jon Pertwee started, the famous colourful swirls made their debut in *Spearhead From Space* and lasted through until *The Green Death*. *The Time Warrior* saw the use of the slit-scan sequence with its "tunnel" effect (now seen on the opening credits to *Top of the Pops*). The TARDIS and Tom Baker's face were incorporated into this at the start of *Robot*. Six years later *The Leisure Hive* saw the advent of the star field sequence which was then adapted in *Castrovalva* to feature the new Doctor, Peter Davison, complete with "Venetian blind" effect. In *The Twin Dilemma* we saw a similar version for Colin Baker.

LOST COMPANIONS

Peter Ellerbrock of Yorkshire asks how many of the Doctor's companions have died as a result of their association with the Doctor. In *Earthshock* Adric was blown to pieces on the freighter which the Cybermen had forced to crash into our planet. Sarah Kingdom was killed along with the Dalek fleet at the end of *The Daleks' Master Plan* when the Time Destructor was operated, accelerating the aging process. And finally Katarina the Trojan hand-maiden died in the same story as she ejected herself and the criminal psychopath, Kirksen, from the air-lock of Mavic Chen's ship in an effort to allow the Doctor to proceed to Earth to stop the Daleks rather than return to Kembal.

SHADA KNOWN IT

Simple one now from Andrew Dodds of Ipswich who wants to know why *Shada* was never screened. This was because of one of a BBC strike that meant the story was scrapped halfway through. A shame as our archives in issue 81 showed it would have been an interesting story.

KEY QUESTION

Over to America now, from Brooklyn in New York where David Rudin has sent in a query concerning the Key To Time season. At the start, says David, the White Guardian sent the Doctor and Romana on a mission to retrieve the keys so that he could assemble them to restore harmony and avert chaos. However, at the end of *The Armageddon Factor* the key pieces are collected together by the Doctor and then scattered to prevent the Black Guardian having them. What then, asks David, was the point in this as surely the White Guardian still hasn't restored harmony?

Tom Baker as the Doctor, Iain Cuthbertson as Garron and Mary Tamm as Romana in The Ribos Operation.

At the start of *The Ribos Operation*, when the Doctor is assigned, the White Guardian suggest that the Key needs to be complete only for a few seconds so he can stop time and destroy chaos. The Key is certainly together for a few seconds and if time was stopped and then started again, the Doctor wouldn't actually know. And the Guardian did not say he actually needed the Key in his possession to do this, it just had to be complete, a fact that betrays the Black Guardian when he insists on the Key being handed over to him.

DOCTOR BLAKE

Jeremy P Clark of Cleethorpes asks if any other leading *Blake's 7* actors have appeared in *Doctor Who* other than Paul Darrow (Avon) in *Doctor Who and the Silurians* as Captain Hawkins. Indeed, Michael Keating (Vila) appeared in *The Sunmakers* as Goudry. Peter Tuddenham (Zen/Orac/Slave) was heard in *Ark In Space* in 1975 and a year later as the Mandragora Voice in *Masque of Mandragora*. Brian Croucher (Travis) was Borg in *The Robots of Death* and Jacqueline Pearce (Servalan) features in *The Two Doctors* next year as Chessene. To date Gareth Thomas, Sally Knyvette, David Jackson, Stephen Grief, Stephen Pacey, Josette Simon and Glynis Barber have yet to appear in *Doctor Who*.

QUICK QUERY

Stuart Humphries, of Thornton Heath in Surrey, asks what planet the Sontarans (returning to the programme next year) originate from. Sontar is the answer to that one.

SONIC SCREWDRIVER

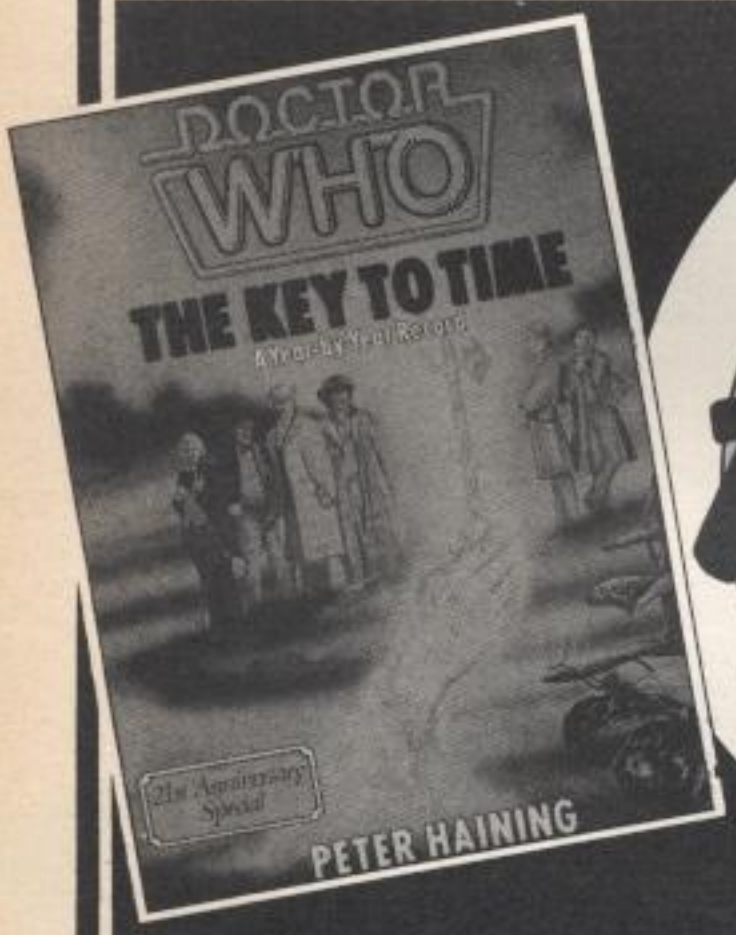
A couple of questions now from David Shrimpton of Reigate: If the Doctor invented the sonic screwdriver in *Fury From The Deep* why did Rodan ask for one in *Invasion of Time*, and then why, if according to the Time Lord in *Genesis of the Daleks* the race had long since abandoned transmats, did they use one in *The Five Doctors*? Firstly, the Doctor didn't invent the sonic screwdriver, but built it – presumably it's a tool that Gallifrey uses all the time, remember Romana built one as well, as seen in *The Horns of Nimon*. And what the Time Lord says in *Genesis* is that their race learnt how to intercept transmat beams eons ago, because the Doctor complains that such things are dangerous.

BY ANY OTHER NAME

Many people have asked for a list of stories' working titles – titles that the stories' had whilst being made but changed for transmission. This is tricky because some titles are knows as "original" titles; ie, used by the writer but changed before work was started by the BBC. Perhaps the best term to use for these would be "provisional" titles. Examples of these are *The Wasting* which became *State of Decay* for transmission, whereas *Full Circle* was made under that title but written by Andrew Smith as *The Planet That Slept*. *The Tribe of Gum* was always that, but *The Daleks* was originally *The Mutants*. *Edge of Destruction* was once known as *Inside The Spaceship*, and *Marco Polo* as *A Trip To Cathay*. The Patrick Troughton story *Fury From The Deep* was originally called *Colony of Devils* and *The Invasion* was once called *Return of the Cybermen*. *Ambassadors of Death* was called *Invaders From Mars*, and *Mind Of Evil* was called *The Pandora's Box*. *The Claws of Axos* was also known as *Vampires From Space*, and *The Curse of Peladon* was originally just *The Curse*. *Carnival of Monsters* used to be called *Peepshow*, and *Planet of the Daleks* was called *Destination: Daleks*. *Death to the Daleks* was called *The Exxilons*, and *The Sontaran Experiment* was originally *The Destructors*. *The Masque of Mandragora* was once *The Curse of Mandragoro*, and *The Face Of Evil* was called *The Day God Went Mad*. *The Talons of Weng-Chiang* was once called *The Talons of Greel*, and *The Invisible Enemy* was first called *The Enemy Within*. *City of Death*, in it's original form, was called *A Gamble With Time*, and *Meglos* was *The Last Zolpha-Thuran*. *Full Circle* and *State of Decay* I've already mentioned and that almost brings us up to date with *Earthshock* being called *Sentinel*, *Time-Flight* being *Xeraphin* and *Enlightenment* being *The Enlighters*. Perhaps at a later date we'll have a go at listing some of the stories that either never made the screen, such as *The Robots* and *Sealed Orders*, and some that changed rather dramatically like *The Space Trap*, better known now as *The Krotons*.

Keep your postcards coming in and if anyone can add further titles to the above list, we'd be more than happy to print them. ■

ON TARGET



Three non-fiction books to look at this month. Firstly the big, expensive follow up to Peter Haining's phenomenally successful *Doctor Who; A Celebration* from last year. One of W H Allen's top-selling books of all time, *Doctor Who; The Key To Time*, a well documented history of the series through key dates during that period. Going year-by-year, Peter Haining cleverly records every important development, press reaction, actor/staff change there has been. Obviously not every mention in the national press is here – you would need about ten volumes to do that, but most items of interest are here – and on the fly-pages there are reproductions of some of those press pieces, including the departure of Tom Baker, the death of Roger Delgado, the theft of two Daleks en-route to Wales and Jean Rook's famous *Daily Express* interview with Robert Holmes. Following those pages is an introduction by Haining himself preceeded by attractive piece of artwork by teenage fan Mark Bentham. Enhanced by both colour and black and white photographs, this book is an excellent reference item. I feel that he really takes a little too much of the credit when it would seem that **Doctor Who Magazine** writer Jeremy Betham has supplied a majority of the background information, especially for the first three Doctors' eras. There are mistakes in the book – small things like the BBC's Engineering Training Centre at Evesham, used for *Spearhead From Space, Invasion* and *Robot* being called Devesham (the fictional place in *The Android Invasion*, also filmed near Evesham), and the statement that Peter Davison is the only actor so far to have been featured on *This Is Your Life* whilst playing the Doctor, while Jon Pertwee also appeared while making *The Mutants*. Overall though, Peter Haining looks as if he's another winner on his hands.

May sees the reprinting (at last) of the original *Doctor Who Monster Book* by Terrance Dicks that chronicles various monsters and villians, from the Daleks and Cybermen up to The Wirrn and The Zygons – the most recent creatures when the book was first published. Terrence wrote the short features on each monster or race of aliens and these articles were accompanied by either a photograph or a piece of high quality artwork by Chris Achilleos.

Top: *The famous hair transplant scene from* The Mutants. **Above left:** *Peter Haining's new book.* **Above right:** *Doctor's log stardate 1966.* **Above:** *The Doctor looks on anxiously as Ben tries to locate his lost toupee.*

Cashing in on the success of Nigel Robinson's *Crossword* and *Quiz Books* comes Adrian Heath's puzzle and game book – with quizzes, word searches, anagrams etc. Ideal Christmas fare, although its repetition of the Robinson format is a little tedious. Essentially, there is nothing wrong with the book and by no means are all the questions simple, but it is certainly important to have a complete set of Target's novelisations handy as many of the answers are only to be found in those. With two quiz books, a crossword book and now a puzzle book, one wonders what W H Allen will give us next Christmas.

Next month it's back to the world of the novelisations, with a look at Ian Marter's *Invasion* and Terrance Dicks' *Mind of Evil*. Just a reminder that this month sees the publication of *Caves of Androzani* in hardback and *The Highlanders* in paperback.

The
Daleks

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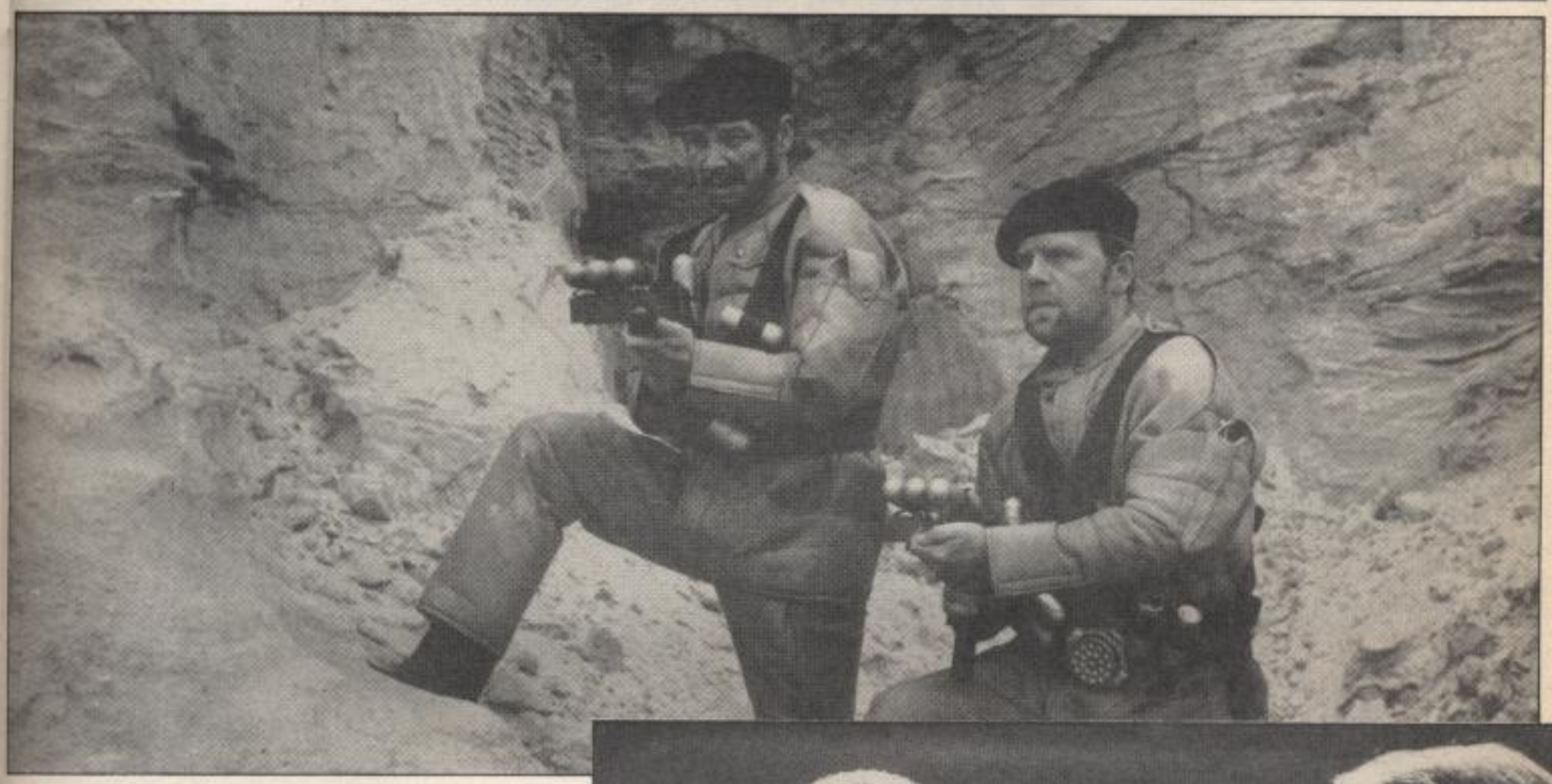
CAVES OF ANDROZANI

Archives



EPISODE ONE

The Doctor, with new companion Peri, lands the TARDIS on the sand-covered planet of Androzani Minor, sister planet to the heavily colonised Androzani Major. Amongst the mud the travellers discover lumps of silicate from a spacecraft and evidence that a small vehicle has visited recently with a heavy load. They also discover a range of blow-holes, outlets for the volcanic mud-bursts that erupt whenever the planet orbits closely to its sister. They head towards the cave-like holes.

Down in the tunnels leading from the caves a group of soldiers are surveying the area. One of them is suddenly attacked and killed by a ferocious Magma Beast – a carnivorous creature that lives deep inside the cave system.

As the Doctor examines the cave walls, Peri slips down a small ravine, landing in a soft, sticky ball of web-like sustance. She wipes the stuff from her legs, hoping that it is harmless.

Not far away a group of gunrunners wait for a pick up of their lastest consignment. They hide as the Doctor and Peri wander towards them, but are relieved when the two newcomers are arrested by a group of soldiers.

At the Army HQ, General Chellack is receiving a report from his Major, Salateen, who explains that Captain Rones has captured some gunrunners in the tunnels. Chellak is delighted.

Top: ***Military men on the barren planet surface of Androzani Minor.*** **Above:** ***Sharaz Jek (Christopher Gable) with the Doctor (Peter Davison).***

In a plush penthouse office on Major sits Trau Morgus, Chairman of the Sirius Conglomerate, checking the output of some of his concerns with his aside, Krau Timmin. Timmin reports that Chellak has captured two gunrunners. Morgus tells her to get Chellak on the video link.

Chellak is annoyed at the news that the Magma Beast has again killed a soldier. The Doctor and Peri arrive and tell him they are innocent. Their talk is interrupted by the call of Morgus on video.

Morgus is giving orders to a darkly-clad thin figure who hurries off as Chellak's face appears as a holograph.

Deep beneath the caves, in his own hideaway, Sharaz Jek listens to their conversation. He also has ▶

a screen on which he can see the Doctor and Peri who have now been put on the holograph for Morgus to speak to.

Morgus tells the Doctor he despises gunrunners and dismisses him. Chellak's face returns to Morgus insists that the two travellers be executed.

Stotz, leader of the gunrunners, Krelper, his number two, and the other three other men open fire on Rones' soldiers.

No amount of reasoning by the Doctor can convince Chellak to release them. Chellak goes to find out what has happened to Rones and his troopers.

Stotz decides that with the soldiers no longer aware of their existence, they must dump the weapons. They do this as Chellak and his troops arrive.

In their cell the Doctor and Peri, neither of whom feel well – presumably as a result of the sticky substance Peri landed in – discuss their predicament. Unknowingly, they are watched by Sharaz Jek on his video screens. His hands flicker across various controls whilst up in their cell, the travellers observe their place of execution being prepared. Both fail to see the wall behind them slide open . . .

Morgus discusses with the President of Androzani Minor the advantages of Spectrox – a drug that can prolong life to twice the normal span. The expensive war with Sharaz Jek is also on the agenda and Morgus is horrified to learn that the Praesidium are considering negotiations with the renegade. Timmin informs them that the execution is about to occur.

On Major the President and Trau Morgus watch as the Doctor and Peri clad in red clocks, are led from their cells. The firing squad opens fire, riddling their bodies with bullets.

EPISODE TWO

The Doctor and Peri are safely in Jek's laboratory. The masked man takes more than a passing interest in Peri.

Chellak, Major Salateen and Ensign Cass discover that they have "executed" androids, a fact that could make Chellak a laughing stock. Saleteen's discretion is assured but he suggests silencing Cass by sending him on a mission that few return from.

Jek interrogates the Doctor and Peri finding them interesting, especially Peri whose beauty he is keen to acknowledge. He casually informs them they are to be his companions for the rest of their lives.

Stotz and his men are on the surface, resting. Krelper threatens Stotz's leadership. To assert himself Stotz suddenly assaults Krelper with a knife and, whilst the others watch, drags the screaming gunrunner to the cliff edge where forces him to swallow an apparently poison-filled pill. Eventually, once assured of Krelper's continued subservance, he releases him and dozes off again.

Jek explains to the Doctor and Peri about Spectrox and the war which he appears to be winning. Eventually he plans to be the People's Leader, when he can wreak his revenge on the man he loathes so much – Morgus!

The Doctor and Peri meet Salateen, who is less than pleased to meet them, as it means he is now dispensible to Jek and will be killed. His dismay becomes joy however when he realises that the two travellers are suffering from Spectrox Troxaemia, a potentially lethal disease to which the only cure was discovered by a Professor Jackij. The milk of the hibernating Queen Bats is the cure, but they live in the airless areas deep in the bowels of the planet – along with the Magma Beast.

Jek and Stotz agree to meet and discuss the lost arms deal in the tunnels.

The Doctor's plan for escape is countered by Salateen who explains that unless humans wear especially modified belt-plates, Jek's android guards will gun them down without pausing. At that moment Jek returns.

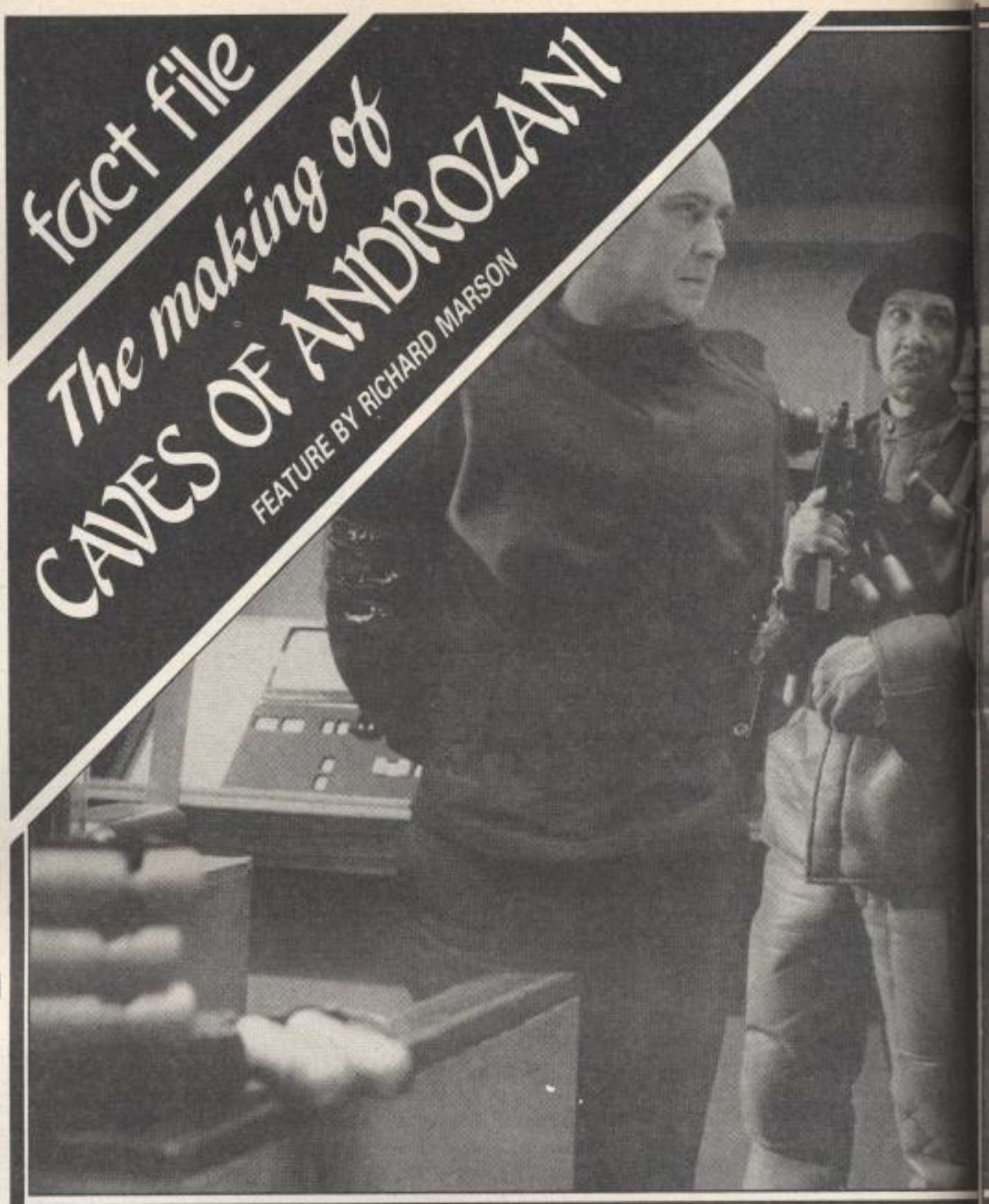
In Chellak's office, Jek's android is informing the General that a mud-burst is due, although ever-efficient, he has taken the necessary precautions.

Jek informs the Doctor and Peri that he and Morgus were once business partners, but then the politician betrayed him and left him trapped in the flow of a mud-burst. Horrifically burned, he struggled to survive, waiting for the day to kill his enemy. After the scientist leaves, the Doctor goes out and manages to sabotage the android guard. Finding a couple of belt-plates and a gun for Salateen, the

fact file

The making of CAVES OF ANDROZANI

FEATURE BY RICHARD MARSON



The Caves of Androzani started life as a story about gunrunning and expanded to include the Davison/Baker regeneration, being broadcast as the penultimate story of the twenty first season. The director was a newcomer to the show, Graeme Harper, and it was he who was responsible for its unique powerful atmosphere.

Location filming was at the famous BBC sandpit in Devon, near Wareham, and the crew were based there for three days shooting from November 15th to 17th. For the scene where the Doctor was seen to fall down a perilous ravine, stunt double Gareth Milne was called in to obtain the potentially dangerous shot. The explosions generated on location were later slowed down electronically because they would have been over too quickly had they been left as filmed. Graeme Harper explains how the dematerialisation of the TARDIS amid the explosions was achieved: 'We locked off the camera on the area where we wanted the TARDIS to be, running the film for about twenty seconds with and without the Police Box, and with and without its light on. Without moving the camera, we introduced the explosions and later I electronically mixed the shots, slowing them down for maximum impact.'

The scene where the Doctor is being chased by

John Normington as Morgus, Roy Holder as Krepler and Maurice Roeves as Stotz.

Krelper and his men took a whole day to film and proved particularly exhausting for the actors. some of the camera angles taken at the edge of a crevasse during a fight sequence between Stotz and Krelper proved especially complicated for the cameraman who had to be careful to keep his balance. When it came to editing the footage Graeme inserted a sandstorm effect in the opening long shot in an attempt to cover up the join between the real location and the matte background setting.

Back in the studio, the show utilised a number of excellent special effects. In consultation with costume designer Andrew Rose, Harper devised the scene where one of Jek's androids sees the Doctor and scans his two hearts: "We had a strong discussion about how we would do that. Andrew made a costume piece in the shape of two hearts using a kind of metallic material, which fitted onto Peter like a 'Mae West' lifejacket. We then did the shot as the android's point of view, and I later treated the picture electronically so that it looked more like an x-ray shot."

For the holograms used in Morgus' office effects of an advanced nature were also used: "Dave Chapman had done hologram effects before but never to the extent where it was specified that somebody had to be able to walk round and through them. We set it all up with an electronics effects box, doing it live in the studio. It was like a kind of superimposition, with two cameras on two different people in two different sets. First we mixed those two pictures together, but treated so that one of them – the hologram – is translucent and only has a solid base. You couldn't move the camera – you had to have a fixed position – so, for example, when Morgus moves around the hologram it all happened in one fixed shot. For the actor's benefit there were monitors that told them what was going on on the other set. Also we could control the size of the hologram."

Incidental music was composed by Roger Limb who worked in very close harmony with Harper on the score: "Roger and I both work at about three million miles an hour, and he is very quick while I am very zany. I knew the kind of music I wanted and the rhythms I wanted in various areas. The difficulty is explaining that, and fortunately Roger and I had both worked with each other before and liked the same sort of music. We already knew how to 'talk to one another', and once he saw the pictures it was easy for me to pass on the kind of musical stings I wanted. The bells, for instance, I had very firmly in mind. He would come up with something and I would then introduce something else, so it was very collaborative."

The character of Sharaz Jek was carefully thought out even down to the costume: "The design was to make it as regal and balletic as possible. I wanted someone who was very tall and very elegant, with a good voice because that was all he was going to have to work with. Christopher Gable was an ex ballet dancer and so that fine black leather costume looked tremendous on him." Morgus' pigtail came from a suggestion by the make up designer while the military visuals were more straightforward if less subtle.

When the Doctor had to be seen descending through the caves to retrieve the bat's milk Peter Davison was directed to climb down some rocks at one end of the studio while the camera was placed as far away from him as possible. This gave some sort of automatic scale to the scene which was then superimposed over a photograph of the surroundings. Added to this Dave Chapman could electronically enlarge the photograph around Davison or increase the actor in proportion to the backing. The shots where the mud burst was seen to flow past the Doctor, standing on a ledge, were a mix of live action and model work with the mud flow artificially slowed down for greater visual effect.

For Chellack's death scene the original intention was changed by the practical considerations of mounting the effect in time: "We had Martin Cochrane under this canopy of black plastic granules that we were going to release to simulate the mud that was to kill him. Unfortunately they came down too fast and disappeared too quickly in editing we added an effect called a wipe, making it look as if more of the stuff was covering him and cutting from that very quickly."

The Doctor's chains, which he breaks in the laser beam on Stotz' ship were designed with a release catch in the middle for Peter Davison to release himself on cue. For the death of the President the video process called Quantel was used to rotate the man's body as though descending the lift shaft.

The regeneration scene was naturally given some considerable time in the studio and later in editing, with the effect taking about a day of post production. The bat's milk in the phial was originally to be a watered down Dettol solution until it was realised that Nicola Bryant had to drink it when it was changed to watered down milk. A small camera crane was used to obtain a shot of closing in on the Doctor's face, and the companion flashbacks were specially recorded in the studio. Because of a BBC strike the recording of the story wasn't completed until January 11th with the regeneration the last scene to be taped.

Story designer was John Hurst, who had worked before on *Planet of the Daleks* and *Resurrection of the Daleks,* and his caves were designed on graeme Harper's wishes to be tall and thin with smooth floors: "I started off thinking these caves are going to be a thousand feet tall, with faint shafts of sunlight and an amazing echo, all of which I tried to achieve given our resources. It was very eerie – some of the rocks were 20 to 40 feet high, even if they were made of Jabolite. We used the smoke machine a lot too".

Robert Holmes' script was novelised for Target by Terrance Dicks and the last episode featured Colin Baker's face in place of Peter Davison on the end titles. In Australia the story was heavily cut but Graeme Harper doesn't think they went too far with the show: "I was very hurt to hear about Australia. The violence wasn't gratuitous or even particularly excessive. I just approached it to be as different, as original and as exciting as I could." On these scores Graeme and his team certainly succeeded. ■

My thanks to Graeme Harper for sparing the time to help research this feature.

three head away.

Jek and Stotz meet and argue out their differences. During the conversation, Jek lets slip that the store of spectrox is nearby and when he has gone Stotz, Krelper and the others plan to raid it.

The Doctor, Salateen and Peri are clambering through the caves when an android guard attacks and the Doctor is stunned. Using the belt-plate wearing Peri as a shield, Salateen edges forward and guns down the android. Shortly afterwards the Doctor staggers up, calling for his companion, but to no avail.

Jek angrily discovers his prisoners have escaped.

The Doctor hides in the tunnels as Stotz and his men approach. Suddenly the Magma Beast attacks. Then, sensing the Time Lord behind the rock, the Beast turns towards the Doctor . . .

EPISODE THREE

One of the gunrunners gets too close and the Magma Beast kills him, giving the Doctor time to run, closely followed by Stotz, Krelper and the other survivor.

Chellak is confronted by Salateen and the barely conscious Peri. He hides them is a side room.

Stotz and his men suddenly meet Jek, who had expected them. The Doctor arrives and is tortured by Jek to tell the whereabouts of Peri.

Salateen tries to help Peri whilst outside the room ▶

Challak talks with the android. It, however, has observed the other two with infra-red vision, but plays along with Chellak, reiterating its warning about the mud-burst and then departing. Chellak decides it is time to attack Jek's stronghold, and Peri can lead the way.

On the way to Stotz's ship, the Doctor feels the effect of Spectrox Toxaemia getting worse.

Salateen and Chellak plot to feed the replica false information about the forthcoming attack. They are now confident of victory.

On Stotz's ship, the Doctor is handcuffed to part of a wall in the control room. Sitting in the pilot's chair, after blindfolding the Time Lord, Stotz calls up his boss — none other than Morgus! Horrified at seeing the Doctor present, Morgus incorrectly deduces that the execution was rigged by the President. He orders Stotz to stay in orbit around Minor.

Chellak examines Peri's belt-plate, realising his men need them to fight. The android arrives and is dispatched with a patrol to attack a transmitter Challak claims to have located.

Assuming that Jek will be monitoring all communications, Challek calls up Morgus and says they are attacking Jek's hideaway. Hurriedly Morgus thanks Chellak, saying that he will inform the President immediately.

The Doctor manages to free himself and, after locking the control room entry door, takes the ship out of orbit.

Peri, lying dazed at the HQ is suddenly kidnapped by Jek.

In this penthouse, Morgus is telling the President that assassins are going to make attempts on his life. Morgus allows the President safe exit via his personal elevator. As the President gratefully steps in, he falls hundreds of storeys to his death – the elevator has gone. Somewhat unconcerned, Morgus informs Timmin that he will have to go on a peace mission to Minor. He also informs her that the lift maintenance engineer is to be shot!

Jek enters his laboratory with Peri and an android. After Peri reveals that Chellak's army are on their way, Jek says that he has altered the android's receptors, making the belt-plates useless.

Stotz and Krelper try to break into the control room and eventually burn their way through, but the Doctor has sent the ship on a crash landing, claiming that he is soon to die from the disease anyway. The ship hits Minor . . .

EPISODE FOUR

The Doctor escapes through the hatch at the back of the control room hotly pursued by Krelper and the other gunrunner.

Morgus contacts Stotz and is angry that he left orbit. He then says he is on his way to Androzani Minor himself!

Chellak, Salateen and the soldiers are advancing when they come across some androids. Salateen strides forward confidently, claiming that no one will get hurt as they are wearing belt-plates. Consequently the androids blast him down and a full scale battle commences.

The chase for the Doctor ceases as the mud-burst starts, cutting the hunted off from the hunters.

Although his forces are depleted, the General's men appear to be winning, and alone he surges forward, ignoring the warnings from his men about the mud-burst.

As the Doctor staggers through the tunnels, Jek leaves his hideout and sees Chellak who gives chase. The Doctor is lost and narrowly avoids being swept away by the red hot mud that pours through the caves.

Top right. *One of Sharek Jek's non-speaking androids.* Above: *Maurice Roeves as Stotz*

Krelper returns to the ship and is surprised to see Morgus. He and his associate are dismissed and Morgus and Stotz discuss stealing back the Spectrox.

Chellek corners Jek inside the laboratory and, during the ensuing fight, the General dislodges the mask. Getting a glimpse of Jek's real face he

screams and staggers back. Jek thrusts him outside the door and secures it. Too late Chellak realises he is in the path of the mud and his cries are swamped as the searing lava buries him.

Margus, like the gunrunners, is now an outlaw. With Stotz, he leaves to find Jek, but Krelper and the other man elect to remain in the ship. Seconds after leaving, Stotz dashes back and, with a manic grin, he guns his partners down.

The Doctor finds signs of the battle and carries on through the tunnels. Not too far away Stotz and Morgus, now equals, head for Jek's laboratory. Giving the Doctor and oxygen cylinder Jek allows the Time Lord to try and locate the Queen Bat's milk.

As the two outlaws near the lab, the Doctor discovers the fried Magma Beast. Eventually he gets to the Bat's lair and extracts the milk. Now feeling very weak, he drags himself back towards the laboratory.

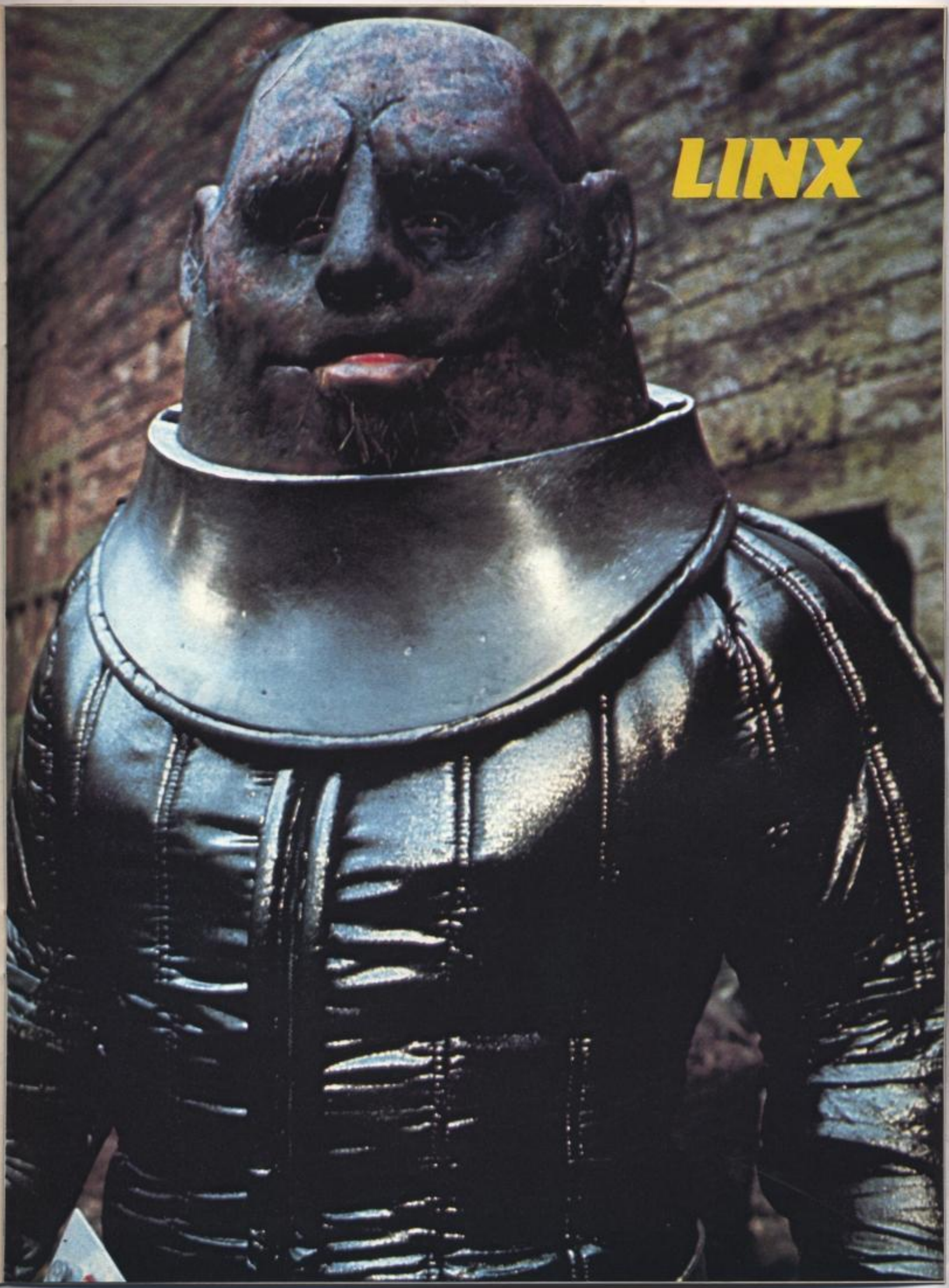
Jek is interrupted by Stotz and Morgus. Ripping away his mask, he lunges at the politician. Calmly, Stotz picks up his gun and with a psychotic smile pumps bullet after bullet into Jek's back.

Behind Stotz, the wall slides open and an android quietly arrives, and fires its gun. Stotz's grin turns to a look of shock as he topples dead to the floor.

Jek finally shoves Morgus into some machinery which explodes, killing him.

As the flames engulf the lab, Jek keels over into the arms of the loyal android. The Doctor staggers in and scoops up Peri before the laboratory turns into raging inferno.

Dashing across the planet's surface, the Doctor shoves Peri into the TARDIS which dematerialises just as the mud exploded through the blow-holes. Inside the ship he tips the bat milk down Peri's throat and falls back. Jackij's cure is almost instantaneous and quickly Peri as at his side as his mind starts to wander and he sees faces from the past. Finally the face of his arch enemy the Master leers up and the dreamscape seems to explode into noise and colour...and the Doctor sits bolt upright in the TARDIS – literally a new man. ■


LINX

INTERVIEW

DOCTOR WHO
by Terrance Dicks
DOCTOR WHO
AND THE REVENGE OF
THE CYBERMEN
Terrance Dicks
TERRANCE DICKS
Dr. Who
Der Planet der Daleks

INTERVIEW

TERRANCE DICKS

by Randy and Jean-Marc Lofficier

Few names are as firmly associated with *Doctor Who* as that of Terrance Dicks. In 1968, Dicks joined the programme during Patrick Troughton's stint as the Doctor. He and producer Barry Letts were the primary forces responsible for the Third Doctor's (Jon Pertwee) eventful career on Earth and in Space. Both men were later involved in the casting of Tom Baker as the Fourth Doctor.

Dicks contributions to the show include such mainstays as the Time Lords' first appearance in *The War Games,* the development of U.N.I.T, the creation of that arch-villian, the Master, and the meeting of the Three and, more recently, the Five Doctors. Most fans also know Dicks for his fifty-plus novelizations for Target Books.

Dicks lives with his family in a house located near Hampstead Heath, London. A Cambridge graduate, Dicks always wanted to be a writer. He started in the advertising world, where he spent five years. But, as he puts it, he didn't want to be remembered as the man "who wrote very good commercials for dog food!" So he went to radio, a traditional British breaking ground for new writers. His first sale was a comedy thriller, which was quickly followed by several plays and a comedy series, before he moved on to television. This enabled him to become a full-time freelance writer.

Doctor Who Magazine: *How did you become script editor?*

Terrance Dicks: That came about because Derrick Sherwin, who was script editor on the series at the time, had been offered another job. He couldn't get off until he had found his own replacement. Eventually, as a sort of second, third or even fourth choice, he came to me. I said, "How long for?" and he said very cautiously, "We give you a three month trial contract and then we'll see. There's no guarantee you'll keep on longer than that." That three months turned into some five or six years!

At the time, the programme was beginning to show some decline in the ratings. It had had some good years with William Hartnell, especially when the Daleks came. They were terribly popular. Patrick Troughton, too, was popular, but towards the end of his time, the figures were beginning to slip lower again. There was a general feeling at the BBC that the programme had probably run its course. They were really actively looking for a replacement. I know they talked to Nigel Kneale to try to get the rights to do a *Quatermass* series, but Nigel didn't want to do any more *Quatermass* or have anybody else do any. Then, they were going to do a Jules Verne, sort of victorian science fiction, and that didn't come to anything either. Eventually, I think they only decided to go on with another year of *Doctor Who* because they hadn't come up with anything better.

Can you tell us about The War Games*?*

If I remember correctly, what happened was that not one, but two script projects collapsed simultaneously. The show was in a tremendous state of chaos. So we came up with the idea of having one, very long serial. We didn't really know, however, until the end, whether Patrick was going to leave at the end or not...The scripts were written at about the rate of one a day! Malcolm Hulke, who was a very fast touch typist, would sit at the typewriter, and one or the other of us would say a line, and it would appear on the page. In retrospect, I think that the story would benefit from losing about four episodes. The concept of the different time zones, the different wars, etc, is good. And some of the cliffhangers were good too, like when you come out of the first world war and you see a Roman chariot coming towards you. But the plot didn't actually advance much for several episodes.

The War Games *is a particularly important episode in the* Doctor Who *mytnos, because it introduces the Time Lords. Where did that idea originate?*

Well, there was no previous explanation about the Time Lords. My memory is that Derrick Sherwin said to me that the Doctor comes from this superior race of beings called the Time Lords. Where *he* got it from, I have no idea...

Since they seemed to work in *The War Games,* we developed and extended them over the Jon Pertwee years. Whenever we wanted to get the Doctor off Earth on some mission, we'd have the Time Lords use him as a kind of reluctant secret agent. That was all quite fun, the idea of having the Doctor arrive somewhere in a state of great indignation, and then get involved! Then, at the end of *The Three Doctors,* we decided we wanted to be finished with that whole concept. So, the Doctor was pardoned and given back his knowledge of time travel and some vital component of the TARDIS.

Who was responsible for the idea of exiling the Doctor to Earth?

That concept had, in fact, been worked out by Peter Bryant and Derrick Sherwin. It was purely a financial, and not an artistic decision! It was simply cheaper to do a show with the characters set on earth, because you could use contemporary clothes, vehicles, weapons, uniforms and locations... It did limit us in terms of what kind of story we could do. I remember that, when I first explained this to Malc Hulke, he was absolutely horrified. He said, "Right, you have only two stories, invasion from outer space and mad scientist."

How do you explain the success of the Jon Pertwee Doctor?

I think that everything clicked together. First off, Barry Letts and I got on very well and became very good friends. Then, Jon took off with the public. So, I think it was just the right combination of things. We were all very keen on the show, and very dedicated to making it work.

The ratings figures started high and stayed high for the whole time we were on the show. I think that, at the beginning, we were still living from hand to mouth. The BBC didn't make any decisions about the show until the first year was nearly over. But then, after a while, they decided it was okay to do another season, then two and three, etc... ▶

Opposite: ***Terrance Dicks,*** **Doctor Who** ***script writer and Target book author, in his office.*** **Below left:** ***American and German editions of Dicks' novelisations.*** **Above:** ***Patrick Troughton as the Doctor, with Wendy Padbury as Zoe and Fraser Hines as Jamie, in*** **The War Games.**

Was the decision to leave the show after five years very painful?

No, not really. There was the feeling of coming to the end of an era. Jon had been getting increasingly restless because, although the show was a great success, he didn't want to play *Doctor Who* for the rest of his life. Barry and I had been doing it very successfully for the last five years, but in a sense, it had grown repetitious. So the idea of leaving just kind of evolved. We didn't have anguished discussions about it. We just all kind of assumed that when Jon went, we would go. Then, a new Doctor and new people could take over.

This was about the time when you started to write the novelizations. How did this happen?

Quite fortuitously, in fact! In the early days of the show, there were three novelizations done, *Doctor Who and the Daleks, Doctor Who and the Crusaders* by David Whitaker, and *Doctor Who and the Zarbi* by Bill Strutton. Those were published in hardback and really didn't make any great impression on the world. Then, in the seventies, Tandem books wanted to start a children's publishing house, which they called Target. Their first editor was doing the rounds, and he came across these three old books. He bought them and published them in paperbacks and they sold like hotcakes.

He very shrewdly then went to the BBC, saying he desperately needed more *Doctor Who* novelizations. He got himself a contract and eventually got shunted onto our office. I knew then that I was going to be leaving the programme soon, and I'd also always desperately wanted to write a book. I seized on this opportunity and said I would do one for them. That was *The Auton Invasion*. I then became a sort of unofficial editor, and farmed them out amongst a group of the writers, like Malc Hulke, Barry Letts, Gerry Davis, Brian Hayles etc. Gradually, over the years, most of the other writers dropped out and there was a time when I had a virtual monopoly on the books.

Since the books have become so successful, more and more of the writers of the original scripts are thinking that they would like to do the book of their own script, which they have every right to do. So now, I do a smaller proportion of them, but that suits me very well because I don't want to do *only Doctor Who* books for ever.

How do you develop a novelization?

The backbone is something called the P.A.B script, which stands for "Programme as Broadcast." When a programme is completely finished and edited, the BBC prepares a sort of retrospective script, which is taken from what is actually on the screen. What I will do is get the P.A.B script and read it, then have a viewing of the programme on videotape, from which I will take notes of the purely visual things. The sets may not be as described in the script, the costumes may be different, the appearance of the actors won't be described, etc. Then, I sit down with the script beside me, and make my way through it, turning the story into a book.

I try to change as little as possible. I will sometimes change a line, almost a matter of instinct. Sometimes a line that's written to be spoken does not produce the same effect when it's read. Also, sometimes you have to fill in some holes or explain a few things. If it's a particularly complex story, or if it's a sequel to another story, I'll write a little prologue to make things clearer. For example, I just novelized *Warriors of the Deep*, which is a new story that features the Silurians and the Sea-Devils, and refers back to two Jon Pertwee stories. So, there's quite a lot in the book, which wasn't on the screen at all.

Tell us about some of your most recent Doctor Who *stories, such as* State of Decay.

Well, it had a complicated genesis. I'd always wanted to do a vampire story on *Doctor Who*. One day, at Bob Holme's request, I put up one which was called *The Witch Lords* for a while, and then *The Vampire Mutations*. They commissioned it, and I started writing it for Tom Baker and Leela. Half-way through it, there was an absolute command from on high at the B.B.C. that we were not to do vampires on *Doctor Who*. At the time, they were doing a serious dramatization of *Dracula* with Louis Jourdan, and they felt if we had vampires on *Doctor Who*, we would be making fun of their series!

Again, we were in a crisis situation and had to do something very quickly. Bob said he had always wanted to do a story on a lighthouse. So, we really cobbled up *Horror of Fang Rock* very quickly. Somewhere towards the end of it, when we were really well on the way, I had the idea of having the villain be a Rutan, to link up with Bob Holmes' Sontarans, but that was just a little in-joke between us. Now, I think *Fang Rock* shows the signs of some of this haste, but it was fun in some ways. I'm quite fond of the first and the last episodes...

In any event, a couple of years ago, John Nathan-Turner was looking for new stories for the last Tom Baker's season. He had a pile of old, unshot scripts that included *The Vampire Mutations* and it was the only one he liked. So, he got in touch with me and asked if I would like to do it again. Of course, I was pleased to have another go at it. I then rewrote the story with Romana instead of Leela, but it was basically the same plot. I just had to write in a lot of stuff about how the vampires came to be in E-space since, at the time, the Doctor was trapped there.

And what about The Five Doctors?

When the BBC contacted me, I was in America at a science fiction convention in New Orleans. At about 8 o'clock in the morning, the phone rang and a voice at the other end said, "This is Eric." And I thought, "Eric who?" It was Eric Saward, the current script editor of *Doctor Who*, and he said, "We would like you to write the twentieth anniversary special for us." Of course, I was very pleased. It was like one of those games where you write a story out of objects found in a box. This particular box had an awful large number of objects in it. So, you just started shuffling them around trying to find a reason for them to fit together.

Obviously, they wanted to have all the five Doctors in it. They'd come up with the idea of having Richard Hurndall as a William Hartnell look-a-like, because, I think, he'd been seen playing a rather Hartnellish old man in *Blake's 7*. Various companions were also to be in it. One of the things that made it confusing was that they never knew quite *who* was going to be in it. So, they were constantly telling me to write in so-and-so, and then, just when I'd written

Above: *Philip Madoc with two guards in the final episode of* **The War Games. Below:** *Louise Jameson as Leela.* **Above right:** *The Gallifreyan High Council from* **The Three Doctors. Below right:** *The Doctor (Tom Baker) and Leela in* **Horror of Fang Rock.**

them in, they'd ring up and say "No, write him out, he can't do it." We also had to have a Dalek in it, and K-9 too.

The main job was to come up with a concept that would take in all the Doctors. I had the feeling that it had to be in some way a Time Lord story, because that would be appropriate. It really all sort of worked for me when I came up with the concept of the Game. Somebody would be playing a Game in which all the Doctors, and all their companions, would be like pieces on a board. Then, you could have them kidnapped out of time and space. As soon as I got that central image of the hand putting the little model on the board, it have the project a kind of unity that held it all together.

I believe that, in one of the earlier versions, the Master, instead of Borusa, was going to be the Player. Is this correct?

Yes. But then, Eric Seward said, quite rightly I think, "You really can't have the Master as the final villain, because nobody is ever going to believe the Master is not the villian. You'll never have any element of deceit." So instead we chose to have Borusa as the villain, ostensibly trying to help the Doctor, but in fact being the Player behind the scenes. It was possible to make it convincing, because Borusa had always been arrogant and rather paranoid. You could belive that even the good Borusa could become convinced that he should rule forever because it would be to everybody's good... You had to exaggerate what his good points were in order to make him a believable villain.

What about Tom Baker's role? Had you written a full part for him?

Yes. In fact, I had just completed my first draft when I got a phone call from Eric Saward saying, "How's it coming? Have you finished?" I very proudly told him I'd just finished and he said, "Oh my God!" which is not the reaction you'd expect. I asked what had happened, and he said, "Well, I'm terribly sorry, but there was a confusion between Tom, his agent and us. In spite of the fact that we thought he was going to do it, he now isn't. So, you've got to rewrite it without Tom Baker."

What they did have were these clips from *Shada*, the unfinished story, with Tom and Romana on the river in Cambridge. There wasn't even time to show me that, but they told me what was in it. So, I rejigged the action again. Originally, the Tom Baker Doctor eventually stole the Master's transportation device to head back to Gallifrey and unearth the plot. The Peter Davison Doctor was going to stay in the Death Zone and conquer the Dark Tower by the main gate. I redid that, and Tom Baker got caught in a time warp, which gave an added menace because, since

he was temporally unstable, he affected the stability of the Peter Davison Doctor, who started fading into invisibility every now and again. It all worked beautifully. I think that stuff from *Shada* fits beautifully and you would never guess that it had not been meant to be like that. It fits in with the logic of the story. The astonishing thing is, I think it actually improved the story, because it was easier to cope with four Doctors rather than five. It was like what happened with *The Three Doctors*... It's funny the way history repeated itself.

You worked with all five actors who played the Doctor. Could you comment on each?

Well, I had very little contact with William Hartnell, so I don't know much about him. One of the things I liked about his performance was that he was less lovable than the others. There is sometimes a tendancy for the Doctor to become too "cozy". I quite like an acid, sharp-tongued Doctor who will sometimes behave mysteriously, arrogantly or even cooly. You're not really dealing with a kindly, human uncle, but rather this alien being who may one day do something strange for reasons of his own. I quite like having a bit of mystery and menace about the Doctor.

Patrick Troughton, who was the first one I actually worked with, is a lovely chap. A very nice and private man, who worked very hard, and then at the end of the day, kind of dematerialized! He's always been very fond of the show. He was quite happy to come back for both the *Three Doctors* and *The Five Doctors*. He's perhaps the most neglected Doctor... Maybe *The Five Doctors* will remind people of him. He is a very good actor and, in a sense, perhaps the most classically-trained.

Jon Pertwee was, I suppose, the first Doctor to use his own personality, in the sense that the Doctor you saw on the screen was very much like what Jon was off. He's a tremendous personality, very charming and professional. He would read scripts with enormous attention to details. If there was anything he didn't understand, or he felt was illogical, you would have to explain it to him and justify it to him.

Tom Baker, again like Jon, was much the same on-screen and off. He's a rather strange, disconcerting person. He had tremendous charm, and like Jon, could go from being charming to dominating and do a kind of strong, dramatic thing. I think Tom would agree that having done *Doctor Who* the longest of them all, for seven years, was in fact doing it for a little too long...

I've only written for Peter Davison in *The Five Doctors*. I don't know him well, but he's a very nice man, a little like Patrick perhaps, a genuinely shy and modest man who stops being the Doctor when he's not acting. Throughout *The Five Doctors*, I was always a little bit concerned that he should appear to be in charge. Of course, it was very tough against all these old foes and "scene-stealers" like Patrick, Jon etc... So, I made sure that I gave Peter the best lines and the best scenes.

What of the future of the show, with Colin Baker and American companion?

The change was as much a surprise to me as to anyone else. I think that it's important that the show shouldn't become mid-atlantic. The English things that really do best in America, are the things that are very British. I think it's important that the show is done in exactly the same way that it always has been. ■

RICHARD FRANKLIN RECALLS UNIT

Feature by Richard Marson

Ask any *Doctor Who* fan for his fondest memories of the Jon Pertwee era of the programme and the chances are that the answer will be summed up in one word: UNIT. Go any further with the conversation and the general affection and regard for UNIT will quickly extend to the three stalwarts of that illustrious and dynamic organisation, namely Brigadier Lethbridge-Stewart, as played by Nicholas Courtney, Captain Mike Yates (Richard Franklin) and Sergeant Benton (John Levene). Imagine, then, the wonderful idea of a reunion of all three some ten years after they were last seen together, in action, faced with a new threat and an old enemy. This enticing prospect is a dream no longer because such a recall has at last taken place – but not, as might be expected, on television. Thanks to the enthusiasm of one of the original UNIT line-up, Richard Franklin, an independent stage production has been written and performed around the team.

The idea for the play came when Richard was attending a *Doctor Who* convention last year, alongside his old co-stars: "I was so struck by the enthusiasm and interest of the fans I met there. I suddenly said, during an interview, that I would write a UNIT play so that everyone could see us together again on stage. Of course, a lot of people liked the suggestion, but I don't think anybody really, seriously, thought we'd do it. But it was written and here it is." Richard is actually quite an experienced writer, his most recent work being a play entitled *Shakespeare Was A Hunchback* which received excellent reviews in the trade press. This, intriguingly, featured Richard as Queen Elizabeth 1st!

The writing of *Recall UNIT* proved to be quite a difficult task "It happened by degrees. I had a lot of help from George Cairns, who acted as a sounding board for my inspirations and, because he knew the show's continuity, advised on technical details. He brought up things like the use of the Tissue Compression Eliminator and the phrase 'Reverse the polarity of the neutron flow'. I came up with the idea of starting the play with us as ourselves and gradually merging us into our fictional personae. That holds an essential truth about the crossover that existed in real life between us and our characters. I included the topical elements of the plot, like the Falklands and the satire on Margaret Thatcher, as a backdrop to the Master's off-stage plans to take over the world".

The play's first draft was completed and sent out to the main cast, who all agreed to take part. Then Richard had to undertake a substantial re-write when Nicholas Courtney had to drop out because of a television offer: "The Brig still takes part, using pre-recorded voice-over and luckily I found an actor called Richard Kettles to play the Brigadier's stand-in, who really adopted most of his lines." Jon Pertwee was unable to appear in the play's first run, but Richard stresses both actors can be involved since scenes have been written for them.

John Levene made his first significant stage bow with the play. He told me, "really I'm doing it for Richard and because I liked the script so much. Show business as a whole no longer interests me and so this is a bit of a special case. Our audiences were wonderful throughout and its been an interesting time for me."

The audiences were highly responsive to the play, and particularly to its superb and subtle humour, although the actual turnout was a disappointment with some as low as ten. Richard feels part of the reason for this was that the competition was so strong – with something like 840 shows running at the same time during the Edinburgh Festival Fringe.

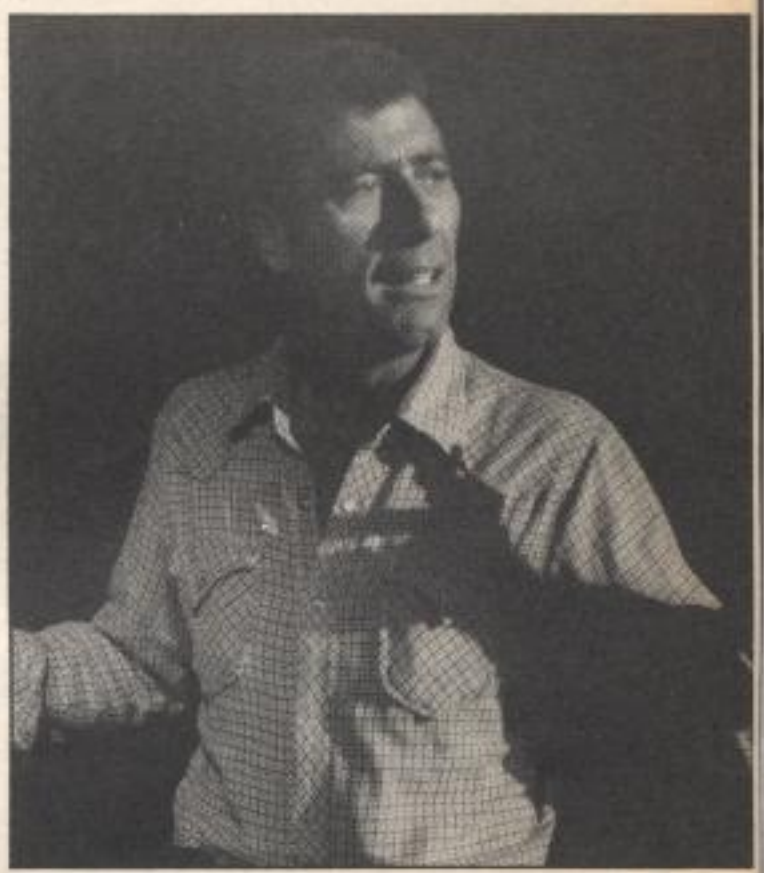
The plot, with all its twists, should really remain secret but the basic line it takes is as follows. A mysterious lady called Miss Bergbo has rented a theatre ostensibly to hold auditions for a show to be taken to the troops and a conference of politicians in the Falklands. With the help of her sardonic, star struck manager, Alistair, she sees several acts that include a mime artist, a singer and three, unemployed ex-tv actors (Franklin, Levene and Courtney).

As Richard Franklin takes the stage, we are given an extremely funny rendition of *Daddy Wouldn't Buy Me A Bow-Wow*. This was a great success with the audience, albeit somewhat unexpected. So was John Levene's *Moon River* routine and the Brigadier's unusual version of *I Want To Be In Opera*.

Its farce all the way before a final confrontation with the evil Dragoids, and the Supreme Dalek making his concluding appearance, before the curtain falls on an extraordinary two hours' entertainment.

Having mentioned how funny the play is, one routine deserves special mention: Franklin and Levene decked out in the most becoming skirts and singing the Ugly Sisters song from *Cinderella*. Brilliantly played by the lead actors, several people in the audience had tears rolling down their cheeks at this spectacle. The entire production was full of witty one liners and *Doctor Who* in-jokes. It is a very aware play in that it clearly demonstrates, through its absurdities, the power of the television series and the profound effect it has had on the lives of some of its stars.

The policy with this show was to encourage young, underexposed talent that would be unlikely to find a showcase anywhere else. I was especially impressed with the facial expressions and vocal range of Graham Smith, an Edinburgh Youth Theatre actor, who Richard cast as Miss Bergbo's accomplice. Mime artist Paul Holness was a delight to watch, while Glynn Dack as the singer Stallion gave a striking, but reserved, performance. Liam Rudden and David Roylance, both



Doctor Who fans, were enjoyable witty. All the way from Sweden, actress Lene Lindewall won much acclaim with her glamorous histrionics.

Worthy of most praise was perhaps Richard Kettles for his performance as the Brigadier's replacement, Major Molesworth, a difficult task since he had to compete almost like Richard Hurndall in *The Five Doctors* with people's feelings at the absence of the original actor. He did so admirably and should Nicholas Courtney be included in the play at a later date, his part would be written in alongside Richard's, an important aspect of the play's ultimate success I felt.

Richard had a very loyal team, who, in spite of their lack of stage experience, knew exactly what they were expected to do.

After the show was over the stars were more than ready to stand and sign autographs. Richard amused the crowd with stories from his *Doctor Who* days such as this lovely one: "I was hopeless at stuntwork. In ▶

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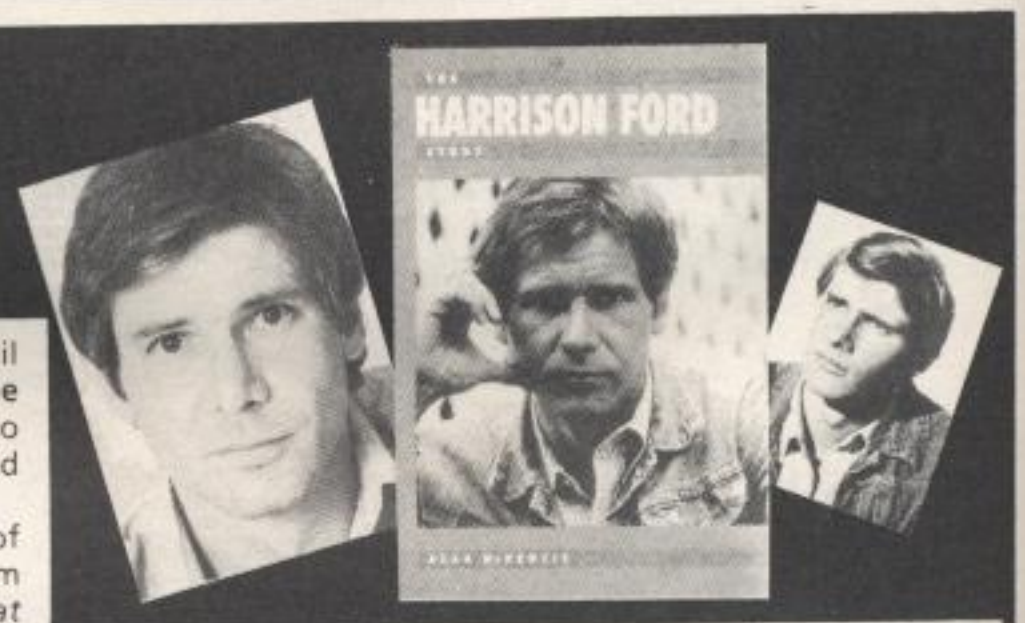

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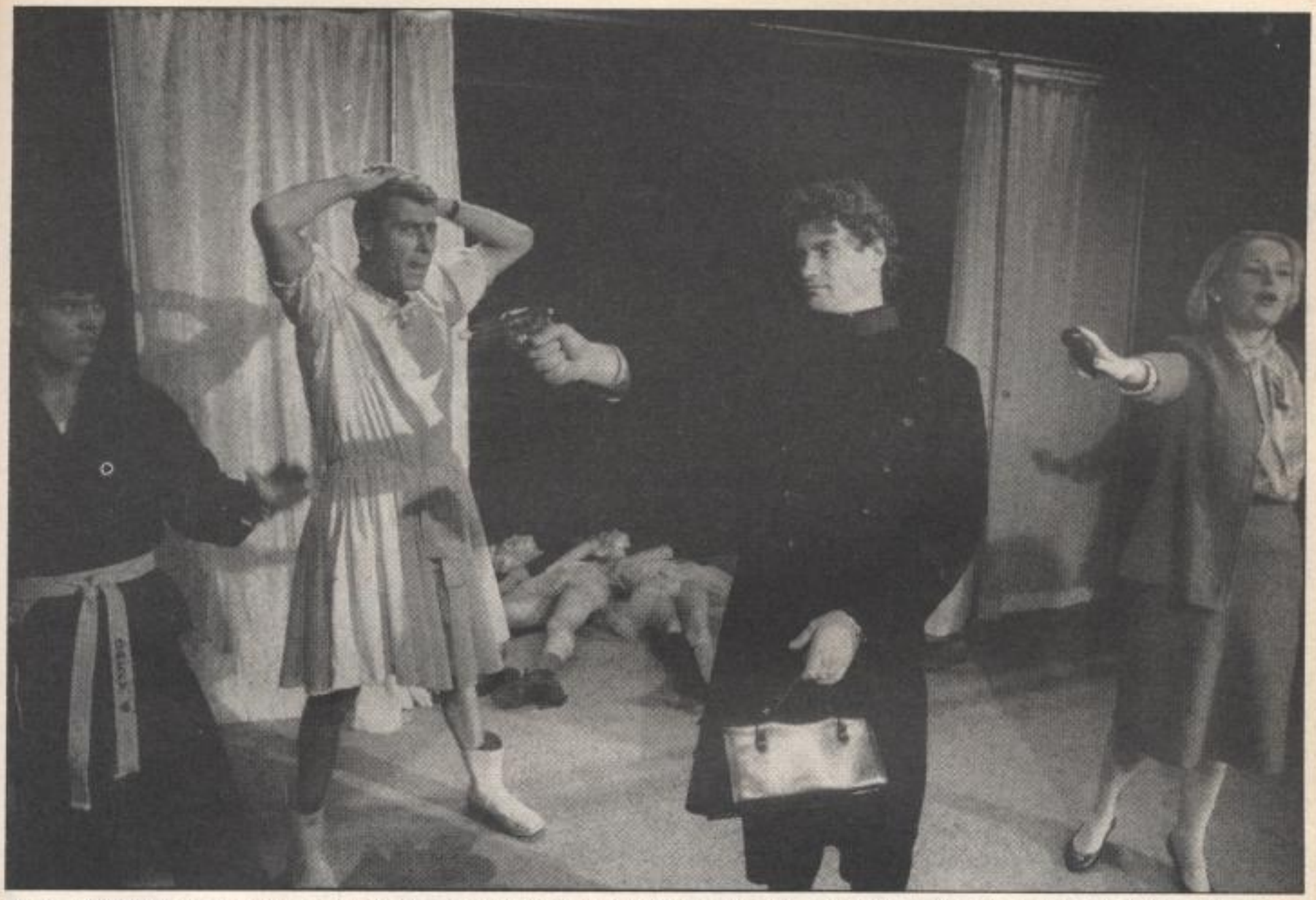

the *Mind of Evil* I was supposed to be watching this missile being stolen from behind a hedge. The direction was for me to get up and run up to my motorbike, jump on and drive off. So on the take I did as I had been told, got on the bike and then fell off it, flat on my face. The bike careered off on its own, totally unstoppable, before crashing into a pile of boxes. I'd caused a lot of damage, actually!

"Some years later when we came to do *The Green Death*, I had a stunt double for a scene where I had to jump off this roof and land in a road before dashing off. All I had to do was jump a few feet in the air and land in camera, so that the two shots could be edited together to look as if I'd done the whole leap. Anyway, we had about 300 spectators so I thought I'd make it look really good. I jumped in the air and as I landed I heard this enormous tearing sound. I'd ripped my trousers showing my underwear to all these people who, of course, fell about laughing.

Stories like these revealed the fondness felt towards *Doctor Who*. The play itself went down generally very well. A few purists found it too frivolous, some clearly didn't understand the *Doctor Who* in-jokes. But for most it was great fun.

The saga of *Recall UNIT* is far from over, particularly if Richard Franklin has anything to do with it. Richard is looking into the possibilities of a book version and he says he definitely wants to have a video made of the show. On top of these exciting plans Richard intends to see if ex-*Doctor Who* actress Katy Manning might be interested in coming over from Australia to be involved. If Jon Pertwee and Nicholas Courtney are available, both have expressed their wish to be included and so Richard is confident that *Recall UNIT* will be resurrected. ■

Thanks to all who made me so welcome at Edinburgh, especially George Cairns, Allan Stewart and Stuart Halliday. Above all thanks to the ever helpful Richard Franklin.

RECALL UNIT: THE GREAT T-BAG MYSTERY

Cast in order of appearance: Graham Smith *(Alistair)*, Lene Lindewell *(Miss Bergo)*, Paul Holness *(Silent Stephen)*, Richard Franklin *(Captain Mike Yates)*, David Roylance *(Hamish)*, Liam Rudden *(Jimmy)*, Kevin Philpotts *(Tim)*, Glynn Dack *(Stallion)*, John Levene *(Sergeant Benton)*, Richard Kettles *(Major Molesworth, MC)*, Nicholas Courtney *(Voice of the Brigadier)*, John Scott Martin *(Supreme Dalek)*.

Written and Directed by **Richard Franklin**, Designed by **James Helps**, Script Advice by **George A. Cairns**, Costumes by **Jennifer**, Technical ASM by **Stephen Charles**. Thanks to John Nathan-Turner, Christopher Crouch, Roger Hancock and Brian Codd.

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CONTINUED FROM PAGE 10.

A MERE THREE MILLION MILES FROM GALENA, A CURIOUS CRAFT TRUDGED THROUGH THE OUTER GULFS... SLOPED ALONG THE EDGES OF EMPTY WORLDS, SEEKING AN ELUSIVE AND BEAUTIFUL PREY...

SO HE TURNS ROUND TO ME AND HE SAYS: IF YOU'D TAKEN THE 75 TO THE RIVER...

THEN GOT ON A 275 TO WALTHAMSTOW... MADE THE CONNECTION AT GALLOWS HILL, YOU WOULD'VE GOT HERE IN TIME FOR THE TINNED SALMON.

THIS IS IT. THOUGH I'M NOT FOND OF TINNED SALMON... I PREFER A NICE BIT OF HADDOCK OR SOMETHING...

A ZYGLOT HAS BEEN SPOTTED, CAPTAIN. A YOUNG ONE BY THE FIRST READING.

CAPTAIN TO ALL DECKS... BROWN ALERT. I REPEAT, BROWN ALERT...

USE THE GRAVITY NET... WE'LL GET ALONGSIDE IT FIRST, THOUGH.

THIS IS THE THING, ISN'T IT?

OH, YES... IT'S A YOUNG ONE ALRIGHT. LOOK HOW SQUIDGY IT IS. ALL THE YOUNG ONES ARE SQUIDGY...

AND THEY ALWAYS SPRAY RED WHEN THEY'RE CAPTURED. NEVER KNOWN ONE NOT TO.

I SUPPOSE WE COULD SHIP IT UP TO THE CARNIVAL ... UP ON RINGWAY.

THE RINGWAY CARNIVAL WAS ANOTHER KIND OF CROSSROADS. LESS FUNCTIONAL THAN GALENA, BUT WITH A MACABRE CHARM OF ITS OWN...

THREE LEGGED MAN

HECK! THAT'S THE DARN'DEST THING I EVER SAW!

AMONGST THE DROSS OF A HUNDRED PLANETS ... THE FREAKS, THE GEEKS AND THE CAPTIVE SNARKS, CLOSE BY THE DRONGO WITH SEVEN STOMACHS...

SNARK

WAS THE ONLY ZYGLOT IN CAPTIVITY...

STRICTLY SPEAKING, POLLY WAS A GLOT... A SUBSPECIES OF THE ZYGLOT. BUT HER BEAUTY WAS UNDENIABLE...

ESPECIALLY TO A CERTAIN VISITOR WHO HAD RECENTLY PASSED THIS WAY...

OH, POLLY... YOU'RE SO... BEAUTIFUL.

IT WAS THEN DOCTOR IVAN ASIMOFF KNEW HE WAS IN LOVE.

ZYGLOT

PG TRIPS PAN GALACTICA

POLLY... DON'T LOSE HEART... I'LL... RESCUE... POLLY...

I'LL SAVE YOU, POLLY!

EVERYTHING ALRIGHT, SIR?

YES... YES THANKYOU. I WAS JUST... ER, NODDING OFF.

WE'LL BE DOCKING WITH THE LINER IN A FEW MINUTES, SIR.

ANOTHER FOUR HOURS AND I'LL BE AT THE MEETING. AND WHAT DO I TELL THEM?

THAT THE ZYGLOTS ARE STILL BEING HUNTED FOR THEIR COLOURS? THAT THEY'RE BECOMING CARNIVAL SIDESHOWS?

AND THAT THE ZYGLOT TRUST IS *FAILING* THROUGH LACK OF FUNDS?

WELL, DOC. HAVE YOU THOUGHT ABOUT WHAT WE SHOULD DO?

YES. THE DOCTOR KNOWS I CAN'T ABIDE A MYSTERY... SO HE'S LEFT ME A MYSTERY TO CHEW ON...

SOMEWHERE IN THAT LITTLE CEPHALOPOD'S MIND, SOMETHING IS STEWING...

SO I THINK WE'LL HEAD HIM OFF AT THE DEEP-DOCKING BAYS...

JUST A SECOND, DOC! I'LL STOCK UP WITH SOME CHOCOLATE PILCHARDS!

CHOCOLATE WHAT??

VWORP! VWORP!

I DO HOPE THE DOCTOR DECIDES TO LEND A HAND. HE'D BE ABSOLUTELY INVALUABLE TO OUR CAUSE...

WELL, OF ALL THE...!

OKAY, BLUE EYES... STEP THIS WAY AND NO FANCY MOVES!

WHAT... WHAT'S GOING ON?

DOCTOR! I DEMAND AN EXPLANATION FOR THIS!

IT'S QUITE SIMPLE, DOCTOR ... YOU'VE JUST BEEN KIDNAPPED!

TO BE CONTINUED.

Interview

RICHARD FRANKLIN

Doctor Who seems to maintain its extraordinary hold on actors long after their regular involvement with the show is over. Certainly of all the interviewees I've met Richard Franklin seems to be increasingly drawn back to the show and the part with which all fans instantly connect him: the sensitive young Captain Yates.

It all started for Richard with a desire common to thousands of starry-eyed aspirants – he decided he wanted to become an actor. "I was working as a clerk in an advertising agency, responsible for all the filing. I was supposed to be a 'trainee executive' but at that stage I hadn't got very far! One day I decided that I'd like to be an actor but unfortunately I knew that wouldn't be a popular decision with either my boss or my parents. To get some support I went to two actors that I knew – Susan Hampshire and John Standing, both of whom were well established and quite big names. They didn't know each other, so I saw them separately, saying first to Susan and then to John, 'Do you think I ought to give up everything and become an actor?' They both said quite independently and without any prompting at all, 'Of course you must do it.' It's a very good principle to have in life – if there's something you want to do you must try it because otherwise when you're forty you'll only wish you had and feel you could have been a great success. Even if you're not, the fact remains you've tried. So they did give me a lot more confidence."

Interview by Richard Marson

Richard aimed to enrol at the Royal Academy of Dramatic Art. "I learnt a piece of Shakespeare for the audition – a speech from *Henry V*, where he's walking around moaning on the eve of the Battle of Agincourt. All his men are having a nice quiet sleep but he can't rest because he's got everybody else's worries on his shoulders. I had an empathy with that feeling, but looking back I certainly wasn't a responsible young man. By some kind of absolute fluke I got in first time and having done so I resigned my job.

"Now my boss was a very whimsical sort of bloke. He was a millionaire publisher and used to buy himself a lot of expensive toys. One of them was a talking toy parrot. It was a silly thing designed for batty executives. You had to press a button and the parrot would talk to you – you'd talk back and your voice would be recorded. My boss had gone out and on his return he pressed the button and it said, 'This is Richard Franklin speaking. I have just resigned from my job!' I imagine he got quite a surprise."

Richard was primarily a theatre actor before landing the part of Yates – something he achieved through a combination of luck and coincidence. "Of course I was the best person available!" he laughed. "Actually my agent at the time happened to be sitting next to Barry Letts at a first night (show) in the West End. The topic of casting came up and Barry said by way of light conversation, 'We're looking for a young man to play love interest – something to slightly up-age the boy-girl relationships in the series. I can't find one, though.' My agent asked Barry if he had anyone in mind and was told, 'We'd like someone like Richard Franklin but I don't suppose he'd do it'. Straightaway I got a phone call from the theatre and at 9.30 next ►

Left: *Franklin, as he appeared as Alderman Fitzwarren, in* Dick Wittington. Above: *A scene from* The Time monster.

morning I went up to the BBC. I had three interviews and then I was in."

How did the fact that Richard had actually been an army office help – first in getting the part and secondly in realising the Yates we eventually saw on screen? "I was a captain in the Royal Greenjackets. It was marvellous – I'd had an absolutely wonderful time but I was very young when I did it and I only did it for a short space of time. I wanted a bit of adventure, I wanted to meet people – I was very shy and it brought me out of myself. It gave me confidence and some long lasting friends but I wouldn't want to go back. I think Barry cast me for the actor in me, not the soldier."

What was the mix between Yates and Franklin? "That's extremely difficult to say. I know I am very close to Yates and I definitely got closer to him as it went on. The writers start to write more and more for you as they get to know you – that's if they are good writers. The principals on *Doctor Who* were given a lot of leeway in altering, cutting, snipping or adding lines."

Above: ***The Brigadier points out Monster sightings in*** **Invasion of the Dinosaurs. Below left:** ***Jo Grant and friend from*** **The Green Death. Right:** ***The Axon Monster attacks!*** **Below right:** ***Sarah Jane Smith in the grip of a Giant Spider.*** **Far right:** ***An Axon Girl.***

Yates was originally introduced, as Richard points out, as love interest for the Jo Grant character, then in her early days. Their relationship – suggested as it was – was deliberate right from the word go. "The idea was to attract the teenage market but it didn't really end up as it was supposed to. There was a sort of high level policy decision that it would conflict too much with the relationship between the Doctor and Jo. While I think there's something in that, I was rather disappointed. It did linger on in a sort of implied way. When Katy was leaving and we were recording *The Green Death* there was a party sequence where Jo was to announce her engagement to Professor Mushroom or whatever his name was. In real life Katy was marrying the actor playing him – a case where fact and fiction coalesced. I noticed in my script for that scene that I didn't have any lines – all I had was a close-up with a stage direction that simply said: 'Mike Yates looks crestfallen'. That was the sorry end of my three-year love interest – a nice touch, all the same."

Yates also enjoyed a close relationship of a different kind with the Brigadier (Nicholas Courtney). "The Brig was very upright, very set in his military ways. There's a great strength in that character. At the end of *The Daemons* neither Nick nor I originally had any lines so I wrote in a little scene with the Brigadier and Yates going off for a drink leaving the others dancing round the maypole."

It almost goes without saying that, in common with Nick, Jon and John, *The Daemons* is probably Richard's favourite story as a whole. "I had a jolly good part in it. I was able to do very much more than usual – I was instigating action."

Pressing the point about exploring new avenues of the Captain's character, I asked Richard whether he had minded being turned into the 'traitor' figure we saw in *Invasion of the Dinosaurs*. This riled him slightly. "He wasn't a traitor! I don't know why everyone keeps saying that he was. He was just misguided. He'd looked into that silly old Metebelis sapphire which had made him cross-eyed as well as cross-brained. He really didn't know what he was up to. The way I rationalised it as Mike Yates was that I was helping to establish a new Golden Age on Earth – a great sort of dream that everyone looks for but which is usually suppressed. But Yates didn't realise the people he was working with were such naughty men – he was totally taken in. It was a question of his paramount idealism."

Of all the UNIT men, Yates was the one most often seen out of uniform. "I liked to be in uniform about half the time. I thought it was great to play the kind of 'mole' part in *The Green Death* and I had a nice suit for that. In *Planet of the Spiders* I was given some very comfortable clothes, including a suede jacket I was told I could have afterwards. Soon afterwards it mysteriously vanished, never to be seen again!"

The early Seventies for *Doctor Who* meant action – and for the actors it meant working with the stuntmen from Havoc. It wasn't all stunts, though, as Richard explained. "I did some aikido with the BBC aikido club, because although we had some outstanding stunt boys who'd do all the dangerous stuff, it was nice for them to know that the actor they were working with was at least sensitive to what they were trying to do in terms of falls, jumps, leaps and so on. There were a lot of them – if I had to catch someone or fall I could do so properly."

What about the infamous sequence in *Terror of the Autons* when Richard accidentally knocked Terry Walsh, playing an Auton, over the edge of a dangerously steep

precipice? Did Richard still have pangs of guilt about it? "No, I don't feel any guilt at all. I wish he'd broken his neck!" he laughed, quickly adding, "Seriously, Terry was a lovely bloke, exceptionally professional. All the stunt crews had this tremendous *esprit de corps*. I had to do that fight scene on the village green in *The Daemons* myself, so I remember that very well. The best part of it all was flying in on the helicopter. It was a funny little thing that sort of pulled you from the top of your head. It was only a two-man affair.

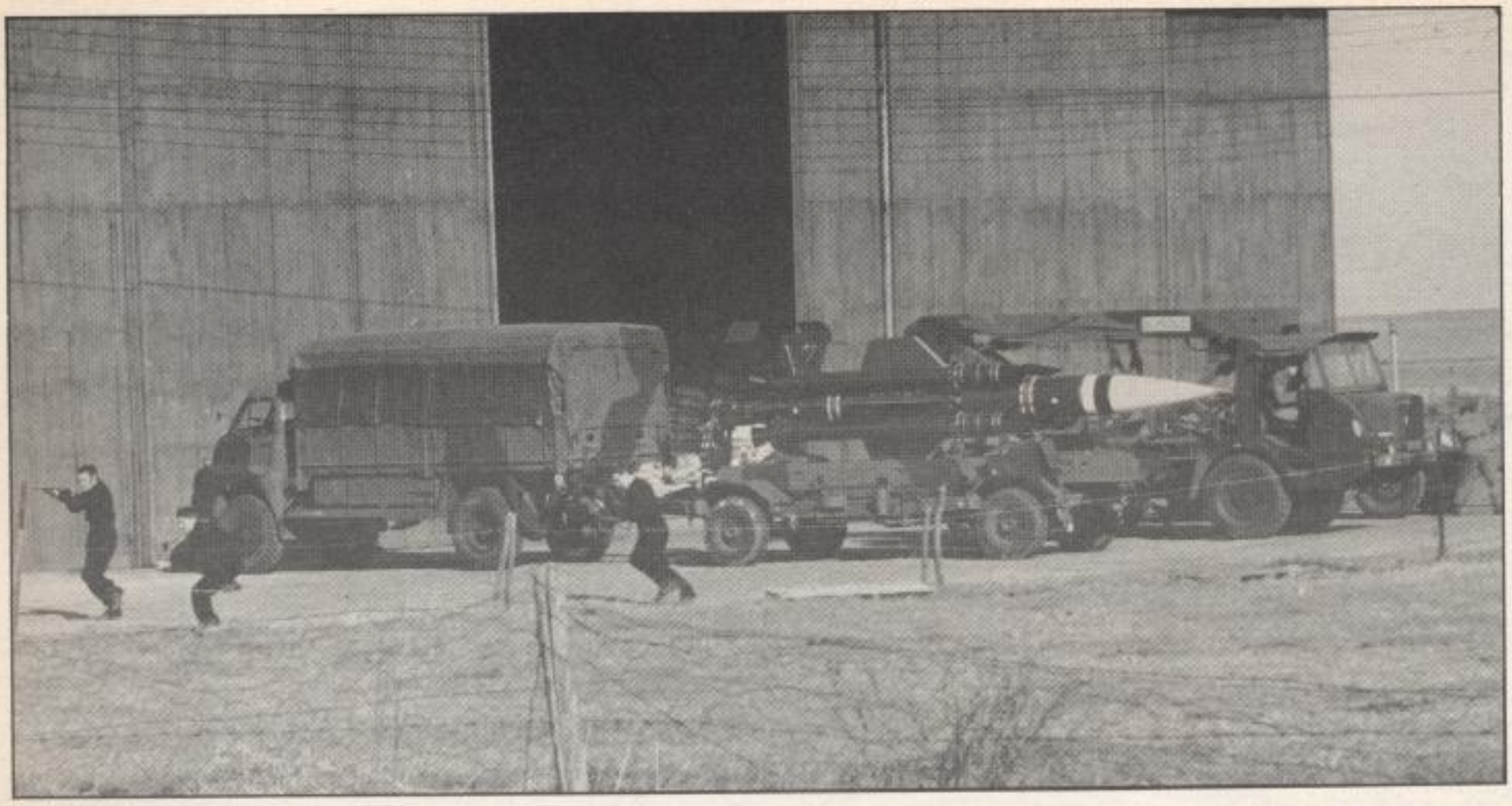
"Also in *The Daemons* the script called for me to do an extended motor bike chase. Now I'm terrified of motor bikes – so we got round it in two ways. First of all Stuart Fell did all the long shots of me driving along. Then we fixed a motor bike to the top of a van and the crew filmed me as it moved along."

Another performance memory that causes Richard to wince even now concerns *Terror of the Autons*. "Masses of things went wrong but this was the ultimate! At the very end of the story UNIT turn up, guns blazing, and I had been given this magnificent line on seeing the enemy Autons approaching. They were those nasty faceless things and I had to say, 'We've got 'em now, sir!' in close-up. Now I've always worked very hard as an actor – sometimes a little too hard. I put everything I've got into this one shot and I thought I'd done it rather well.

"A fortnight later we came to the studio and they had to put in the telecine stuff. We all stopped for a moment to see this brilliant climax and then suddenly there was this great big face all over the screen yelling out 'We've got 'em now, sir!' It was so over the top it wasn't true. The whole studio absolutely fell about – the roar was so loud I thought the studio was going to fall down.

"Barry Letts was awfully nice about it – he came quietly up to me and said, 'It was a little bit OTT, wasn't it? Would you like to re-record it?' That was very nice of him because it was all time and money – we couldn't re-shoot so we did the next best thing and I re-dubbed it."

Recording on location brought out more than its fair share of problems. "It's nice if it's hot weather but we usually did it when the weather was foul. Now, the *Doctor Who* team go everywhere – Lanzarote and so on – whereas we went to Dungeness in January and ghastly places like that. I didn't enjoy filming *Claws of Axos* one little bit because of that, though I loved the story. Poor Katy nearly died of cold in her mini skirt. We were



all wearing pink long-johns under our uniforms but we still turned a very funny colour. They had to put on specially dark make-up to cover up! Also, because our muscles got frozen up we overran and several scenes had to be rewritten from being on location to going into the studio.

"On the other hand, *The Daemons* filming was lovely. We had the longest time on location for that. In the first week we all got suntans. We were doing that only a matter of weeks before transmission."

The tight schedule brought particular headaches for all those working on the show. "We were allowed two takes and if you went over that people began to get worried. I remember in the studio for *The Mind of Evil* Jon having six or seven retakes for technical reasons – and boy, was there a panic on!"

Richard always watched his own performance. "I did so quite religiously. I didn't always hate myself – there were things that did come off. I hated it if I had done something wrong – but mercifully most of it came over very well."

What about the directors Richard worked with? Had they influenced his decision to direct – and had he ever wanted to direct for television? "The thing about television is that you didn't get the same degree of attention that you do in the theatre. Chris Barry was wonderful, but as a rule television directors are much more concerned with cameras and monsters and special effects. They tried to be helpful but you had to know what you were doing. We did get a lot of support from Barry who had himself been an actor as well as a director and producer. I think it's useful if a director has been an actor. There is an idea which persists that directors are terribly intellectual and that actors are too ignorant to direct. This isn't so. There are actors who can bring all aspects of a production together – I hope I'm one.

"I would like to direct for television. When I was doing *Doctor Who* I did try, and Barry Letts introduced me to some people, but it was just at the time of the first lot of cuts. I would have had to wait four years which seemed rather a long time. People were simply not taking on any more trainee directors."

Above: ***The "nerve gas" missile, defended by its hijackers, in*** **The Mind of Evil. Below:** ***Nicholas Courtney as Brigadier Lethbridge-Stewart.***

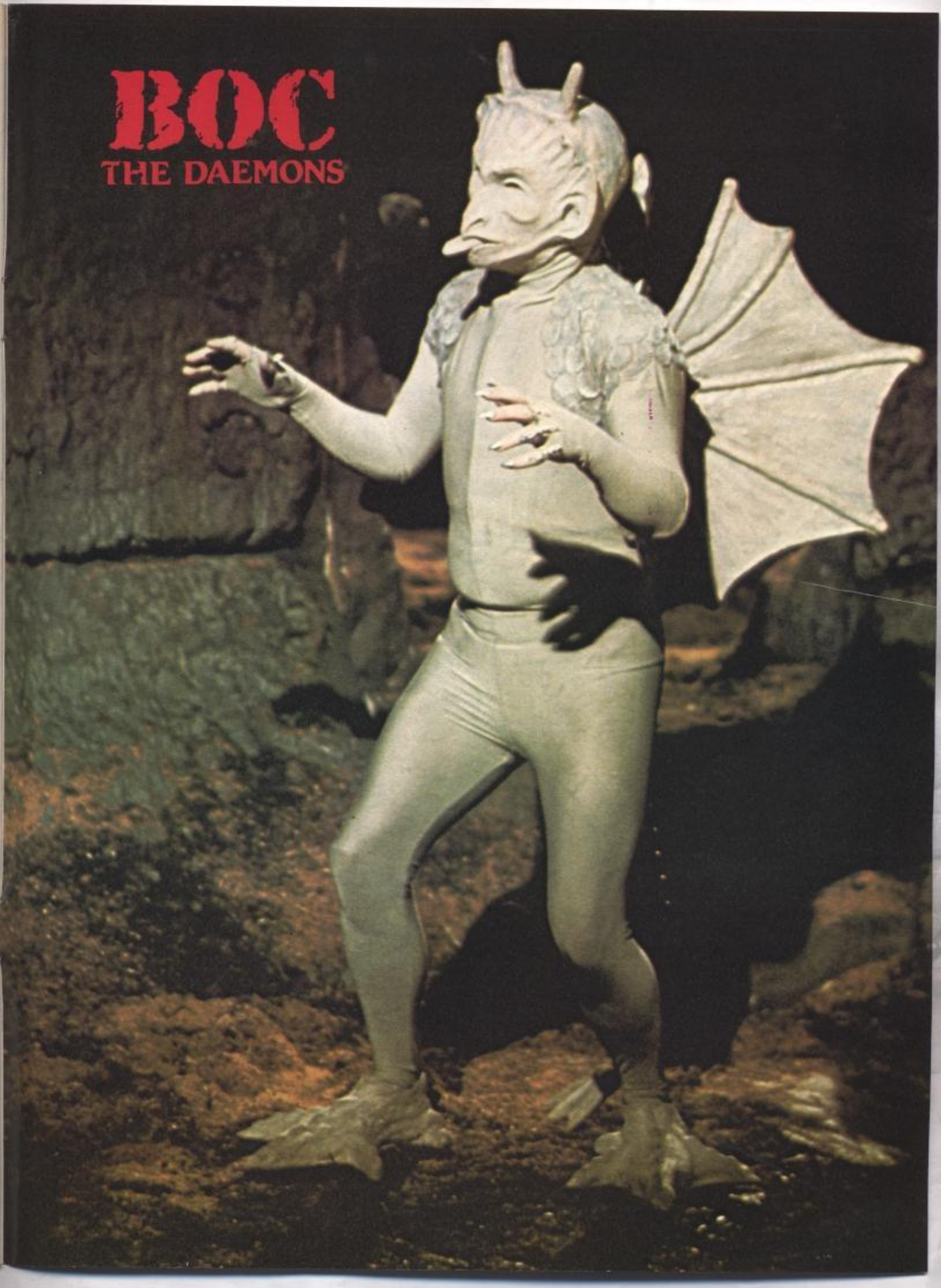
Richard Franklin does not care for the restricted entry system of Equity – the actors' union to which you have to belong to be an actor. Employment without an Equity card is rare and a card cannot be obtained without professional experience – thus a vicious circle ensues. "It's absolutely wrong. If I, as a director, want to cast somebody because I think they'd be right for the part then I would like to be free to do so. If I make a mistake, it's my responsibility and I'll pay for it. Casting is a high-risk business, but if it wasn't acting as a whole would be very boring. Just because someone's in Equity doesn't mean they're any good. An actress friend of mine called Julie Legrand who's now working at the National took two years to get her card, which is ridiculous. She should have got it straightaway. Similarly there are actors who, on the basis of their work, should have their cards taken away!"

How did Richard feel *Doctor Who* had affected his career? "I don't honestly know. I don't think I've had the offers from television I would like to have had. Maybe I didn't play the part well enough, maybe it didn't show me off well enough, or maybe the BBC decided I was incapable of playing another part – who knows? There isn't a lot of work going round, of course, and lately I've been exceedingly busy doing other things."

Of prime interest to *Doctor Who* fans is the news that Richard has written a play, *Recall UNIT – the Great T-Bag Mystery* (see page 26 for exclusive coverage). During the rest of the year, Richard has directed productions of the hit play *No Sex Please – We're British!*, and Willy Russell's *One For The Road*; he is to direct *Move Over, Mrs Markham* in Oslo, a film for Yugo Tours and appear at a Chicago *Doctor Who* convention.

Finally I asked Richard to sum up the experience of *Doctor Who*. What had it given him that he valued most? His answer was simple. "Companionship."

BOC
THE DAEMONS



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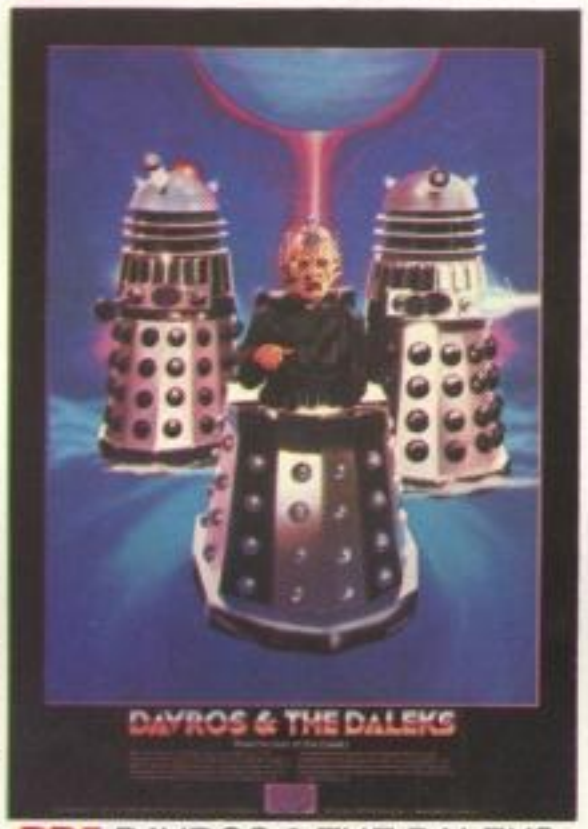

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